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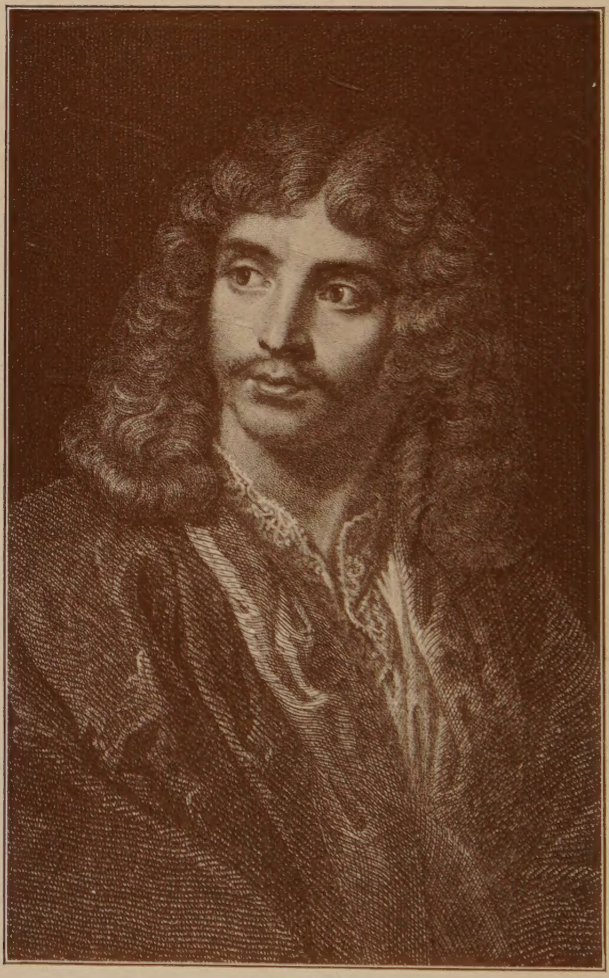

MOLIÈRE

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NELLA BRADDY

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AUTUMN

I saw old Autumn in the misty morn
Stand shadowless like Silence, listening
To silence, for no lonely bird would sing
Into his hollow ear from woods forlorn,
Nor lowly hedge nor solitary thorn;
Shaking his languid locks all dewy bright
With tangled gossamer that fell by night,
Pearling his coronet of golden corn.

Where are the songs of Summer?—With the sun,
Oping the dusky eyelids of the south,
Till shade and silence waken up as one,
And Morning sings with a warm odorous mouth.
Where are the merry birds?—Away, away,
On panting wings through the inclement skies,
Lest owls should prey
Undazzled at noon-day,
And tear with horny beak their lustrous eyes.

Where are the blooms of Summer?—In the west,
Blushing their last to the last sunny hours,
When the mild Eve by sudden Night is prest
Like tearful Proserpine, snatch'd from her flow'rs
To a most gloomy breast.
Where is the pride of Summer,—the green prime,—
The many, many leaves all twinkling?—Three
On the moss'd elm; three on the naked lime
Trembling,—and one upon the old oak-tree!
Where is the Dryad's immortality?—
Gone into mournful cypress and dark yew,
Or wearing the long gloomy Winter through
In the smooth holly's green eternity.

The squirrel gloats on his accomplish'd hoard,
The ants have brimm'd their garners with ripe grain,
And honey bees have stored
The sweets of Summer in their luscious cells;
The swallows all have wing'd across the main;

But here the Autumn melancholy dwells,
And sighs her tearful spells
Amongst the sunless shadows of the plain.
Alone, alone,
Upon a mossy stone,
She sits and reckons up the dead and gone,
With the last leaves for a love-rosary;
Whilst all the wither'd world looks drearily,
Like a dim picture of the drownèd past
In the hush'd mind's mysterious far-away,
Doubtful what ghostly thing will steal the last
Into that distance, gray upon the gray.

O go and sit with her, and be o'ershaded
Under the languid downfall of her hair;
She wears a coronal of flowers faded
Upon her forehead, and a face of care;—
There is enough of wither'd everywhere
To make her bower,—and enough of gloom;
There is enough of sadness to invite,
If only for the rose that died, whose doom
Is Beauty's,—she that with the living bloom
Of conscious cheeks most beautifies the light:
There is enough of sorrowing, and quite
Enough of bitter fruits the earth doth bear,—
Enough of chilly droppings for her bowl;
Enough of fear and shadowy despair,
To frame her cloudy prison for the soul!

THOMAS HOOD

PUBLISHERS' NOTE

THE genesis of the University Library lies in a compilation of "Little Masterpieces," the first of which were published more than twenty-five years ago. The material included in these volumes was selected by able editors and writers whose experience was great and whose taste was excellent. Out of the "Little Masterpieces" grew a course in liberal education which was known as the Pocket University, and out of the Pocket University grew, finally, the University Library.

The publishers most gratefully acknowledge their debt to the editors who compiled the original volumes: Bliss Perry, Henry van Dyke, Hardin Craig, Thomas L. Masson, Asa Don Dickinson, the late Hamilton W. Mabie, George Iles, the late Dr. Lyman Abbott, and others.

Some of the most important material contained in the Pocket University is, of course, included in the University Library but the sequence has been entirely changed and the scope of the work greatly broadened. Fully two thirds of the material is new and the literature of the world has been ransacked to find appropriate text to fit the basic educational needs of the modern public.

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READING FOR NOVEMBER 1–15

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NOVEMBER 1

(Benvenuto Cellini, born November 1, 1500)

THE MAKING OF THE PERSEUS

THE Duke of Florence at this time, which was the month of August, 1545, had retired to Poggio a Cajano, ten miles distant from Florence. Thither then I went to pay him my respects, with the sole object of acting as duty required, first because I was a Florentine, and next because my forefathers had always been adherents of the Medicean party, and I yielded to none of them in affection for this Duke Cosimo. As I have said, then, I rode to Poggio with the sole object of paying my respects, and with no intention of accepting service under him, as God, who does all things well, did then appoint for me.

When I was introduced, the Duke received me very kindly; then he and the Duchess put questions concerning the works which I had executed for the King.[1] I answered willingly and in detail. After listening to my story, he answered that he

[1]This Duchess was Eleonora di Toledo, well known to us through Bronzino's portrait.

had heard as much, and that I spoke the truth. Then he assumed a tone of sympathy, and added: "How small a recompense for such great and noble masterpieces! Friend Benvenuto, if you feel inclined to execute something for me, too, I am ready to pay you far better than that King of yours has done, for whom your excellent nature prompts you to speak so gratefully." When I understood his drift, I described the deep obligations under which I lay to his Majesty, who first obtained my liberation from that iniquitous prison, and afterwards supplied me with the means of carrying out more admirable works than any artist of my quality had ever had the chance to do. While I was thus speaking, my lord the Duke writhed on his chair, and seemed as though he could not bear to hear me to the end. Then, when I had concluded, he rejoined: "If you are disposed to work for me, I will treat you in a way that will astonish you, provided the fruits of your labours give me satisfaction, of which I have no doubt." I, poor unhappy morta , burning with desire to show the noble school[1] of Florence that, after leaving her in youth, I had practised other branches of the art than she imagined, gave answer to the Duke that I would willingly erect for him in marble or on bronze a mighty statue on his fine piazza. He replied that, for a first essay, he should like me to produce a Perseus; he had long

[1]This school was the Collegio dei Maestri di Belle Arti in Florence, who had hitherto known of Cellini mainly as a goldsmith.

set his heart on having such a monument, and he begged me to begin a model for the same.[1] I very gladly set myself to the task, and in a few weeks I finished my model, which was about a cubit high, in yellow wax and very delicately finished in all its details. I had made it with the most thorough study and art.[2]

The Duke returned to Florence, but several days passed before I had an opportunity of showing my model. It seemed indeed as though he had never set eyes on me or spoken with me, and this caused me to augur ill of my future dealings with his Excellency. Later on, however, one day after dinner, I took it to his wardrobe, where he came to inspect it with the Duchess and a few gentlemen of the court. No sooner had he seen it than he expressed much pleasure, and extolled it to the skies; wherefrom I gathered some hope that he might really be a connoisseur of art. After having well considered it for some time, always with greater satisfaction, he began as follows: "If you could only execute this little model, Benvenuto, with the same perfection on a large scale, it would

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[1]Cosimo chose the subject of Perseus because it symbolised his own victory over the Gorgon of tyrannicide and Republican partisanship. Donatello's Judith, symbolising justifiable regicide, and Michelangelo's David, symbolising the might of innocent right against an overbearing usurper, already decorated the Florentine piazza. Until late, both of these masterpieces stood together there with the Perseus of Cellini.

[2]This is probably the precious model now existing in the Bargello Palace at Florence, in many points more interesting than the completed bronze statue under the Loggia de' Lanzi.

be the finest piece in the piazza." I replied: "Most excellent my lord, upon the piazza are now standing works by the great Donatello and the incomparable Michelangelo, the two greatest men who have ever lived since the days of the ancients.[1] But since your Excellency encourages my model with such praise, I feel the heart to execute it at least thrice as well in bronze."[2] No slight dispute arose upon this declaration; the Duke protesting that he understood these matters perfectly, and was quite aware what could be done. I rejoined that my achievements would resolve his dubitations and debates; I was absolutely sure of being able to perform far more than I had promised for his Excellency, but that he must give me means for carrying my work out, else I could not fulfil my undertaking. In return for this his Excellency bade me formulate my demands in a petition, detailing all my requirements; he would see them liberally attended to.

It is certain that if I had been cunning enough to secure by contract all I wanted for my work, I should not have incurred the great troubles which came upon me through my own fault. But he showed the strongest desire to have the work done, and the most perfect willingness to arrange preliminaries. I therefore, not discerning that he was more a merchant than a duke, dealt very

[1]Donatello's Judith and Holofernes; Michelangelo's David.

[2]It is difficult to give the exact sense of *pertanto* and *perche* in the text but I think the drift of the sentence is rendered above.

frankly with his Excellency, just as if I had to do with a prince, and not with a commercial man. I sent in my petition, to which he replied in large and ample terms. The memorandum ran as follows: "Most rare and excellent my patron, petitions of any validity and compacts between us of any value do not rest upon words or writings; the whole point is that I should succeed in my work according to my promise; and if I so succeed, I feel convinced that your most illustrious Excellency will very well remember what you have engaged to do for me." This language so charmed the Duke both with my ways of acting and of speaking that he and the Duchess began to treat me with extraordinary marks of favour.

Being now inflamed with a great desire to begin working, I told his Excellency that I had need of a house where I could instal myself and erect furnaces, in order to commence operations in clay and bronze, and also, according to their separate requirements, in gold and silver. I knew that he was well aware how thoroughly I could serve him in those several branches, and I required some dwelling fitted for my business. In order that his Excellency might perceive how earnestly I wished to work for him, I had already chosen a convenient house, in a quarter much to my liking.[1] As I did not want to trench upon his Excellency for money or anything of that sort, I had brought with me

[1]This house is in the Via del Rosaio, entered from Via della Pergola, No. 6527.

from France two jewels, with which I begged him to purchase me the house, and to keep them until I earned it with my labour. These jewels were excellently executed by my workmen, after my own designs. When he had inspected them with minute attention, he uttered these spirited words, which clothed my soul with a false hope: "Take back your jewels, Benvenuto! I want you, and not them; you shall have your house free of charges." After this, he signed a rescript underneath the petition I had drawn up, and which I have always preserved among my papers. The rescript ran as follows: "*Let the house be seen to, and who is the vendor, and at what price; for we wish to comply with Benvenuto's request.*"[1] I naturally thought that this would secure me in possession of the house; being over and above convinced that my performances must far exceed what I promised.

. . . While the workshop for executing my Perseus was in building, I used to work in a ground-floor room. Here I modelled the statue in plaster, giving it the same dimensions as the bronze was meant to have, and intending to cast it from this mould. But finding that it would take rather long to carry it out in this way, I resolved upon another expedient, especially as now a wretched little studio had been erected, brick on

[1]The petition and the rescript are in existence, and confirm Cellini's veracity in this transaction. See Bianchi, p. 587.

brick, so miserably built that the mere recollection of it gives me pain. So then I began the figure of Medusa, and constructed the skeleton in iron. Afterwards I put on the clay, and when that was modelled, baked it.

I had no assistants except some little shopboys, among whom was one of great beauty; he was the son of a prostitute called La Gambetta. I made use of the lad as a model, for the only books which teach this art are the natural human body. Meanwhile, as I could not do everything alone, I looked about for workmen in order to put the business quickly through; but I was unable to find any. There were indeed some in Florence who would willingly have come, but Bandinello prevented them, and after keeping me in want of aid awhile, told the Duke that I was trying to entice his workpeople because I was quite incapable of setting up so great a statue by myself. I complained to the Duke of the annoyance which the brute gave me, and begged him to allow me some of the labourers from the Opera.[1] My request inclined him to lend ear to Bandinello's calumnies; and when I noticed that, I set about to do my utmost by myself alone. The labour was enormous: I had to strain every muscle night and day; and just then the husband of my sister sickened, and died after a few days' illness. He left my sister, still young, with six girls of all ages, on my hands.

[1]That is, the Opera del Duomo, or permanent establishment for attending to the fabric of the Florentine Cathedral.

This was the first great trial I endured in Florence, to be made the father and guardian of such a distressed family.

In my anxiety that nothing should go wrong, I sent for two hand-labourers to clear my garden of rubbish. They came from Ponte Vecchio, the one an old man of sixty years, the other a young fellow of eighteen. After employing them about three days, the lad told me that the old man would not work, and that I had better send him away, since, besides being idle, he prevented his comrade from working. The little I had to do there could be done by himself, without throwing money away on other people. The youth was called Bernardino Mannellini, of Muguello. When I saw that he was so inclined to labour, I asked whether he would enter my service, and we agreed upon the spot. He groomed my horse, gardened, and soon essayed to help me in the workshop, with such success that by degrees he learned the art quite nicely. I never had a better assistant than he proved. Having made up my mind to accomplish the whole affair with this man's aid, I now let the Duke know that Bandinello was lying, and that I could get on famously without his workpeople.

The first piece I cast in bronze was that great bust,[1] the portrait of his Excellency, which I had modelled in the goldsmith's workroom while suffering from those pains in my back. It gave much pleasure when it was completed, though my

[1]Now in the Museum of the Bargello Palace at Florence.

sole object in making it was to obtain experience of clays suitable for bronze-casting. I was of course aware that the admirable sculptor Donatello had cast his bronzes with the clay of Florence; yet it seemed to me that he had met with enormous difficulties in their execution. As I thought that this was due to some fault in the earth, I wanted to make these first experiments before I undertook my Perseus. From them I learned that the clay was good enough, but had not been well understood by Donatello, inasmuch as I could see that his pieces had been cast with the very greatest trouble. Accordingly, as I have described above, I prepared the earth by artificial methods, and found it serve me well, and with it I cast the bust; but since I had not yet constructed my own furnace, I employed that of Maestro Zanobi di Pagno, a bell-founder.

When I saw that this bust came out sharp and clean, I set at once to construct a little furnace in the workshop erected for me by the Duke, after my own plans and design, in the house which the Duke had given me. No sooner was the furnace ready than I went to work with all diligence upon the casting of Medusa, that is, the woman twisted in a heap beneath the feet of Perseus. It was an extremely difficult task, and I was anxious to observe all the niceties of art which I had learned, so as not to lapse into some error. The first cast I took in my furnace succeeded in the superlative degree, and was so clean that my friends thought I should not need to retouch it. It is true that cer-

tain Germans and Frenchmen, who vaunt the possession of marvellous secrets, pretend that they can cast bronzes without retouching them; but this is really nonsense, because the bronze, when it has first been cast, ought to be worked over and beaten in with hammers and chisels, according to the manner of the ancients and also to that of the moderns—I mean such moderns as have known how to work in bronze.

The result of this casting greatly pleased his Excellency, who often came to my house to inspect it, encouraging me by the interest he showed to do my best. The furious envy of Bandinello, however, who kept always whispering in the Duke's ears, had such effect that he made him believe my first successes with a single figure or two proved nothing; I should never be able to put the whole large piece together, since I was new to the craft, and his Excellency ought to take good heed he did not throw his money away. These insinuations operated so efficiently upon the Duke's illustrious ears, that part of my allowance for workpeople was withdrawn. I felt compelled to complain pretty sharply to his Excellency; and having gone to wait on him one morning in the Via de' Servi, I spoke as follows: "My lord, I do not now receive the monies necessary for my task, which makes me fear that your Excellency has lost confidence in me. Once more then I tell you that I feel able to execute this statue three times better than the model, as I have before engaged my word."

. . . One day his most illustrious Excellency handed me several pounds weight of silver, and said: "This is some of the silver from my mines;[1] take it, and make a fine vase." Now I did not choose to neglect my Perseus, and at the same time I wished to serve the Duke, so I entrusted the metal, together with my designs and models in wax, to a rascal called Piero di Martino, a goldsmith by trade. He set the work up badly, and moreover ceased to labor at it, so that I lost more time than if I had taken it in hand myself. After several months were wasted, and Piero would neither work nor put men to work upon the piece, I made him give it back. I moved heaven and earth to get back the body of the vase, which he had begun badly, as I have already said, together with the remainder of the silver. The Duke, hearing something of these disputes, sent for the vase and the models, and never told me why or wherefore. Suffice it to say, that he placed some of my designs in the hands of divers persons at Venice and elsewhere, and was very ill served by them.

The Duchess kept urging me to do goldsmith's work for her. I frequently replied that everybody, nay, all Italy, knew well I was an excellent goldsmith; but Italy had not yet seen what I could do in sculpture. Among artists, certain enraged sculptors laughed at me, and called me the new sculptor. "Now I hope to show them that I am

[1]Cosimo's silver mines were at Campiglia and Pietrasantra. He worked them, however, rather at a loss than profit.

the old sculptor, if God shall grant me the boon of finishing my Perseus for that noble piazza of his most illustrious Excellency." After this I shut myself up at home, working day and night, not even showing my face in the palace. I wished, however, to keep myself in favour with the Duchess; so I got some little cups made for her in silver, no larger than twopenny milk-pots, chased with exquisite masks in the rarest antique style. When I took them to her Excellency, she received me most graciously, and repaid the gold and silver I had spent upon them. Then I made my suit to her and prayed her tell the Duke that I was getting small assistance for so great a work; I begged her also to warn him not to lend so ready an ear to Bandinello's evil tongue, which hindered me from finishing my Perseus. In reply to these lamentable complaints the Duchess shrugged her shoulders and exclaimed: "Of a surety the Duke ought only too well to know that this Bandinello of his is worth nothing."

I now stayed at home, and went rarely to the palace, labouring with great diligence to complete my statue. I had to pay the workmen out of my own pocket; for the Duke, after giving Lattanzio Gorini orders to discharge their wages, at the end of about eighteen months, grew tired, and withdrew this subsidy. I asked Lattanzio why he did not pay me as usual. The man replied, gesticulating with those spidery hands of his, in a shrill gnat's voice: "Why do not you finish your work? One thinks that you will never get it done." In

a rage I up and answered: "May the plague catch you and all who dare to think I shall not finish it!"

So I went home with despair at heart to my unlucky Perseus, not without weeping, when I remembered the prosperity I had abandoned in Paris under the patronage of that marvellous King Francis, where I had abundance of all kinds, and here had everything to want for. Many a time I had it in my soul to cast myself away for lost. One day on one of these occasions, I mounted a nice nag I had, put a hundred crowns in my purse, and went to Fiesole to visit a natural son of mine there, who was at nurse with my gossip, the wife of one of my workpeople. When I reached the house, I found the boy in good health, and kissed him, very sad at heart. On taking leave, he would not let me go, but held me with his little hands and a tempest of cries and tears. Considering that he was only two years old or thereabouts, the child's grief was something wonderful. Now I had resolved, in the heat of my despair, if I met Bandinello, who went every evening to a farm of his above San Domenico, that I would hurl him to destruction; so I disengaged myself from my baby, and left the boy there sobbing his heart out. Taking the road toward Florence, just when I entered the piazza of San Domenico, Bandinello was arriving from the other side. On the instant I decided upon bloodshed; but when I reached the man and raised my eyes, I saw him unarmed, riding a sorry mule or rather donkey, and he had with him a boy of ten

years old. No sooner did he catch sight of me than he turned the colour of a corpse, and trembled from head to foot. Perceiving at once how base the business would be, I exclaimed: "Fear not, vile coward! I do not condescend to smite you." He looked at me submissively and said nothing. Thereupon I recovered command of my faculties, and thanked God that His goodness had withheld me from so great an act of violence. Then, being delivered from that fiendish fury, my spirits rose, and I said to myself: "If God but grant me to execute my work, I hope by its means to annihilate all my scoundrelly enemies; and thus I shall perform far greater and more glorious revenges than if I had vented my rage upon one single foe." Having this excellent resolve in heart, I reached my home. At the end of three days news was brought me that my only son had been smothered by his nurse, my gossip, which gave me greater grief than I have ever had in my whole life. However, I knelt upon the ground, and, not without tears, returned thanks to God, as I was wont, exclaiming, "Lord, Thou gavest me the child, and Thou hast taken him; for all Thy dealings I thank Thee with my whole heart." This great sorrow went nigh to depriving me of reason; yet, according to my habit, I made a virtue of necessity, and adapted myself to circumstances as well as I was able.

Many days had elapsed during which I had not shown my face in the palace, when the fancy took

me to go there one morning just as the Duke was finishing his dinner. From what I heard, his Excellency had been talking of me that morning, commending me highly, and in particular praising my skill in setting jewels. Therefore, when the Duchess saw me, she called for me by Messer Sforza;[1] and on my presenting myself to her most illustrious Excellency, she asked me to set a little point-diamond in a ring, saying she wished always to wear it; at the same time she gave me the measure and the stone, which was worth about a hundred crowns, begging me to be quick about the work. Upon this the Duke began speaking to the Duchess, and said: "There is no doubt that Benvenuto was formerly without his peer in this art; but now that he has abandoned it, I believe it will be too much trouble for him to make a little ring of the sort you want. I pray you, therefore, not to importune him about this trifle, which would be no trifle to him owing to his want of practice." I thanked the Duke for his kind words, but begged him to let me render this trifling service to the Duchess. Then I took the ring in hand, and finished it within a few days. It was meant for the little finger; accordingly I fashioned four tiny children in the round and four masks, which figures composed the hoop. I also found room for some enamelled fruits and connecting links, so that the stone and setting went uncommonly

[1]Sforza Almeni, a Perugian gentleman, the Duke's chamberlain. Cosimo killed this man with his own hand in the year 1566.

well together. Then I took it to the Duchess, who told me graciously that I had produced a very fine piece, and that she would remember me. She afterwards sent the ring as a present to King Philip, and from that time forward kept charging me with commissions, so kindly, however, that I did my best to serve her, although I saw but very little of her money. God knows I had great need of that, for I was eager to finish my Perseus, and had engaged some journeymen, whom I paid out of my own purse. I now began to show myself more often than I had recently been doing.

Having succeeded so well with the cast of the Medusa, I had great hope of bringing my Perseus through; for I had laid the wax on, and felt confident that it would come out in bronze as perfectly as the Medusa. The waxen model produced so fine an effect, that when the Duke saw it and was struck with its beauty—whether somebody had persuaded him it could not be carried out with the same finish in metal, or whether he thought so for himself—he came to visit me more frequently than usual, and on one occasion said: "Benvenuto, this figure cannot succeed in bronze; the laws of art do not admit of it." These words of his Excellency stung me so sharply that I answered: "My lord, I know how very little confidence you have in me; and I believe the reason of this is that your most illustrious Excellency lends too ready an ear to my calumniators, or else indeed that you do not understand my art." He

hardly let me close the sentence when he broke in: "I profess myself a connoisseur, and understand it very well indeed." I replied: "Yes, like a prince, not like an artist; for if your Excellency understood my trade as well as you imagine, you would trust me on the proofs I have already given. These are, first, the colossal bronze bust of your Excellency, which is now in Elba;[1] secondly, the restoration of the Ganymede in marble, which offered so many difficulties and cost me so much trouble, that I would rather have made the whole statue new from the beginning; thirdly, the Medusa, cast by me in bronze, here now before your Excellency's eyes, the execution of which was a greater triumph of strength and skill than any of my predecessors in this fiendish art have yet achieved. Look you, my lord! I constructed that furnace anew on principles quite different from those of other founders; in addition to many technical improvements and ingenious devices, I supplied it with two issues for the metal, because this difficult and twisted figure could not otherwise have come out perfect. It is only owing to my intelligent insight into means and appliances that the statue turned out as it did; a triumph judged impossible by all the practitioners of this art. I should like you furthermore to be aware, my lord, for certain, that the sole reason why I succeeded with all those great and arduous works in France under his most admirable Majesty King Francis, was the high courage which that good

[1]At Portoferraio. It came afterwards to Florence.

monarch put into my heart by the liberal allowances he made me, and the multitude of workpeople he left at my disposal. I could have as many as I asked for, and employed at times above forty, all chosen by myself. These were the causes of my having there produced so many masterpieces in so short a space of time. Now then, my lord, put trust in me; supply me with the aid I need. I am confident of being able to complete a work which will delight your soul. But if your Excellency goes on disheartening me, and does not advance me the assistance which is absolutely required, neither I nor any man alive upon this earth can hope to achieve the slightest thing of value."

It was as much as the Duke could do to stand by and listen to my pleadings. He kept turning first this way and then that; while I, in despair, poor wretched I, was calling up remembrance of the noble state I held in France, to the great sorrow of my soul. All at once he cried: "Come, tell me, Benvenuto, how is it possible that yonder splendid head of Medusa, so high up there in the grasp of Perseus, should ever come out perfect?" I replied upon the instant: "Look you now, my lord! If your Excellency possessed that knowledge of the craft which you affirm you have, you would not fear one moment for the splendid head you speak of. There is good reason, on the other hand, to feel uneasy about this right foot, so far below and at a distance from the rest." When he heard

these words, the Duke turned, half in anger, to some gentlemen in waiting, and exclaimed: "I verily believe that this Benvenuto prides himself on contradicting everything one says." Then he faced round to me with a touch of mockery, upon which his attendants did the like, and began to speak as follows: "I will listen patiently to any argument you can possibly produce in explanation of your statement, which may convince me of its probability." I said in answer: "I will adduce so sound an argument that your Excellency shall perceive the full force of it." So I began: "You must know, my lord, that the nature of fire is to ascend, and therefore I promise you that Medusa's head will come out famously; but since it is not in the nature of fire to descend, and I must force it downwards six cubits by artificial means, I assure your Excellency upon this most convincing ground of proof that the foot cannot possibly come out. It will, however, be quite easy for me to restore it." "Why, then," said the Duke, "did you not devise it so that the foot should come out as well as you affirm the head will?" I answered: "I must have made a much larger furnace, with a conduit as thick as my leg; and so I might have forced the molten metal by its own weight to descend so far. Now, my pipe, which runs six cubits to the statue's foot, as I have said is not thicker than two fingers. However, it was not worth the trouble and expense to make a larger; for I shall easily be able to mend what is lacking. But when my mould is more than half full, as I

expect, from this middle point upwards, the fire ascending by its natural property, then the heads of Perseus and Medusa will come out admirably; you may be quite sure of it." After I had thus expounded these convincing arguments, together with many more of the same kind, which it would be tedious to set down here, the Duke shook his head and departed without further ceremony.

Abandoned thus to my own resources, I took new courage and banished the sad thoughts which kept recurring to my mind, making me often weep bitter tears of repentance for having left France; for though I did so only to revisit Florence, my sweet birthplace, in order that I might charitably succour my six nieces, this good action, as I well perceived, had been the beginning of my great misfortune. Nevertheless, I felt convinced that when my Perseus was accomplished, all these trials would be turned to high felicity and glorious well-being.

Accordingly I strengthened my heart, and with all the forces of my body and my purse, employing what little money still remained to me, I set to work. First I provided myself with several loads of pinewood from the forests of Serristori, in the neighbourhood of Montelupo. While these were on their way, I clothed my Perseus with the clay which I had prepared many months beforehand, in order that it might be duly seasoned. After making its clay tunic (for that is the term used in this art) and properly arming it and fencing it with iron girders, I began to draw the wax out by

means of a slow fire. This melted and issued through numerous air-vents I had made; for the more there are of these, the better will the mould fill. When I had finished drawing off the wax, I constructed a funnel-shaped furnace all round the model of my Perseus.[1] It was built of bricks, so interlaced, the one above the other, that numerous apertures were left for the fire to exhale at. Then I began to lay on wood by degrees, and kept it burning two whole days and nights. At length, when all the wax was gone, and the mould was well baked, I set to work at digging the pit in which to sink it. This I performed with scrupulous regard to all the rules of art. When I had finished that part of my work, I raised the mould by windlasses and stout ropes to a perpendicular position, and suspending it with the greatest care one cubit above the level of the furnace, so that it hung exactly above the middle of the pit, I next lowered it gently down into the very bottom of the furnace, and had it firmly placed with every possible precaution for its safety. When this delicate operation was accomplished, I began to bank it up with the earth I had excavated; and, ever as the earth grew higher, I introduced its proper air-vents, which were little tubes of earthenware, such as folk use for drains and such-like purposes.[2] At

[1]This furnace, called *manica*, was like a grain-hopper, so that the mould could stand upright in it as in a cup. The word *manica* is the same as our *manuch*, an antique form of sleeve.

[2]These air-vents, or *sfiatatoi*, were introduced into the outer mould, which Cellini calls the *tonaca*, or clay tunic laid

length, I felt sure that it was admirably fixed, and that the filling-in of the pit and the placing of the air-vents had been properly performed. I also could see that my workpeople understood my method, which differed very considerably from that of all the other masters in the trade. Feeling confident, then, that I could rely upon them, I next turned to my furnace, which I had filled with numerous pigs of copper and other bronze stuff. The pieces were piled according to the laws of art, that is to say, so resting one upon the other that the flames could play freely through them, in order that the metal might heat and liquefy the sooner. At last I called out heartily to set the furnace going. The logs of pine were heaped in, and, what with the unctuous resin of the wood and the good draught I had given, my furnace worked so well that I was obliged to rush from side to side to keep it going. The labour was more than I could stand; yet I forced myself to strain every nerve and muscle. To increase my anxieties, the workshop took fire, and we were afraid lest the roof should fall upon our heads; while, from the garden, such a storm of wind and rain kept blowing in, that it perceptibly cooled the furnace.

Battling thus with all these untoward circumstances for several hours, and exerting myself be-

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upon the original model of baked clay and wax. They served the double purpose of drawing off the wax, whereby a space was left for the molten bronze to enter, and also of facilitating the penetration of this molten metal by allowing a free escape of air and gas from the outer mould.

yond even the measure of my powerful constitution, I could at last bear up no longer, and a sudden fever,[1] of the utmost possible intensity, attacked me. I felt absolutely obliged to go and fling myself upon my bed. Sorely against my will having to drag myself away from the spot, I turned to my assistants, about ten or more in all, what with master-founders, hand-workers, country-fellows, and my own special journeymen, among whom was Bernardino Mannellini of Mugello, my apprentice through several years. To him in particular I spoke: "Look, my dear Bernardino, that you observe the rules which I have taught you; do your best with all despatch, for the metal will soon be fused. You cannot go wrong; these honest men will get the channels ready; you will easily be able to drive back the two plugs with this pair of iron crooks; and I am sure that my mould will fill miraculously. I feel more ill than I ever did in all my life, and verily believe that it will kill me before a few hours are over."[2] Thus, with despair at heart, I left them, and betook myself to bed.

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[1]*Una febbre efimera.* Lit., *a fever of one day's duration.*

[2]Some technical terms require explanation in this sentence. The *canali* or channels were sluices for carrying the molten metal from the furnace into the mould. The *mandriani*, which I have translated by *iron crooks*, were poles fitted at the end with curved irons, by which the openings of the furnace, *plugs*, or in Italian *spine*, could be partially or wholly driven back, so as to let the molten metal flow through the channels into the mould. When the metal reached the mould, it entered in a red-hot stream between the *tonaca*, or outside mould, and the *anima*, or inner block, filling up exactly the space which had previously been occupied by the

No sooner had I got to bed, than I ordered my serving-maids to carry food and wine for all the men into the workshop; at the same time I cried: "I shall not be alive to-morrow." They tried to encourage me, arguing that my illness would pass over, since it came from excessive fatigue. In this way I spent two hours battling with the fever, which steadily increased, and calling out continually: "I feel that I am dying." My housekeeper, who was named Mona Fiore da Castel del Rio, a very notable manager and no less warm-hearted, kept chiding me for my discouragement; but, on the other hand, she paid me every kind attention which was possible. However, the sight of my physical pain and moral dejection so affected her, that, in spite of that brave heart of hers, she could not refrain from shedding tears; and yet, so far as she was able, she took good care I should not see them. While I was thus terribly afflicted, I beheld the figure of a man enter my chamber, twisted in his body into the form of a capital S. He raised a lamentable, doleful voice, like one who announces their last hour to men condemned to die upon the scaffold, and spoke these words: "O Benvenuto! your statue is spoiled, and there is no hope whatever of saving it." No sooner had I heard the shriek of that wretch than I gave a

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wax extracted by a method of slow burning alluded to above I believe that the process is known as casting *á cire perdue*. The *forma*, or mould, consisted of two pieces: one hollow (*la tonaca*), which gave shape to the bronze: one solid and rounded (*la anima*), which stood at a short interval within the former, and regulated the influx of the metal.

howl which might have been heard from the sphere of flame. Jumping from my bed, I seized my clothes and began to dress. The maids, and my lad, and every one who came around to help me, got kicks or blows of the fist, while I kept crying out in lamentation: "Ah! traitors! enviers! This is an act of treason, done by malice prepense! But I swear by God that I will sift it to the bottom, and before I die will leave such witness to the world of what I can do as shall make a score of mortals marvel."

When I had got my clothes on, I strode with soul bent on mischief toward the workshop; there I beheld the men, whom I had left erewhile in such high spirits, standing stupefied and downcast. I began at once and spoke: "Up with you! Attend to me! Since you have not been able or willing to obey the directions I gave you, obey me now that I am with you to conduct my work in person. Let no one contradict me, for in cases like this we need the aid of hand and hearing, not of advice." When I had uttered these words, a certain Maestro Alessandro Lastricati broke silence and said: "Look you, Benvenuto, you are going to attempt an enterprise which the laws of art do not sanction, and which cannot succeed." I turned upon him with such fury and so full of mischief, that he and all the rest of them exclaimed with one voice: "On then! Give orders! We will obey your least commands, so long as life is left in us." I believe they spoke thus feelingly because they thought I must fall shortly dead upon

the ground. I went immediately to inspect the furnace, and found that the metal was all curdled; an accident which we express by "being caked."[1] I told two of the hands to cross the road, and fetch from the house of the butcher Capretta a load of young oak-wood, which had lain dry for above a year; this wood had been previously offered me by Madame Ginevra, wife of the said Capretta. So soon as the first armfuls arrived, I began to fill the grate beneath the furnace.[2] Now oak-wood of that kind heats more powerfully than any sort of tree; and for this reason, where a slow fire is wanted, as in the case of gun-foundry, alder or pine is preferred. Accordingly, when the logs took fire, oh! how the cake began to stir beneath that awful heat, to glow and sparkle in a blaze! At the same time I kept stirring up the channels, and sent men upon the roof to stop the conflagration, which had gathered force from the increased combustion in the furnace; also I caused boards, carpets, and other hangings to be set up against the garden, in order to protect us from the violence of the rain.

When I had thus provided against these several disasters, I roared out first to one man and then to another: "Bring this thing here! Take that thing there!" At this crisis, when the whole gang saw the cake was on the point of melting, they did my

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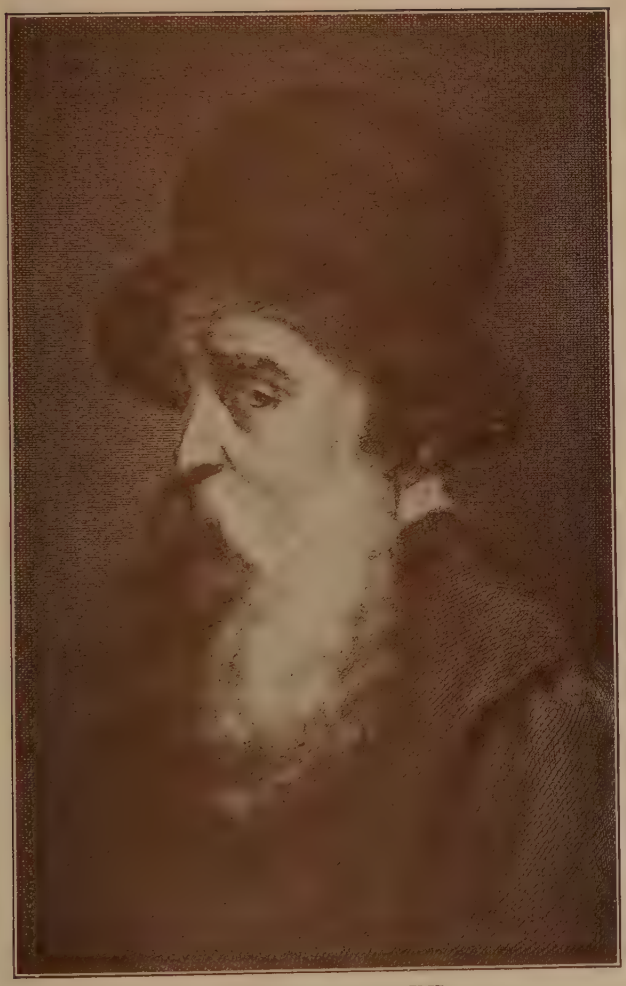
[1]*Essersi fatto un migliaccio.*

[2]The Italian is *bracciaiuola*, a pit below the grating, which receives the ashes from the furnace.



BENVENUTO CELLINI

bidding, each fellow working with the strength of three. I then ordered half a pig of pewter to be brought, which weighed about sixty pounds, and flung it into the middle of the cake inside the furnace. By this means, and by piling on wood and stirring now with pokers and now with iron rods, the curdled mass rapidly began to liquefy. Then, knowing I had brought the dead to life again, against the firm opinion of those ignoramuses, I felt such vigour fill my veins, that all those pains of fever, all those fears of death, were quite forgotten.

All of a sudden an explosion took place, attended by a tremendous flash of flame, as though a thunderbolt had formed and been discharged amongst us. Unwonted and appalling terror astonied every one, and me more even than the rest. When the din was over and the dazzling light extinguished, we began to look each other in the face. Then I discovered that the cap of the furnace had blown up, and the bronze was bubbling over from its source beneath. So I had the mouths of my mould immediately opened, and at the same time drove in the two plugs which kept back the molten metal. But I noticed that it did not flow as rapidly as usual, the reason being probably that the fierce heat of the fire we kindled had consumed its base alloy. Accordingly I sent for all my pewter platters, porringers, and dishes, to the number of some two hundred pieces, and had a portion of them cast, one by one, into the channels, the rest into the furnace. This ex-

pedient succeeded, and every one could now perceive that my bronze was in most perfect liquefaction, and my mould was filling; whereupon they all with heartiness and happy cheer assisted and obeyed my bidding, while I, now here, now there, gave orders, helped with my own hands, and cried aloud: "O God! Thou that by Thy immeasurable power didst rise from the dead, and in Thy glory didst ascend to heaven!" . . . even thus in a moment my mould was filled; and seeing my work finished, I fell upon my knees, and with all my heart gave thanks to God.

After all was over, I turned to a plate of salad on a bench there, and ate with hearty appetite, and drank together with the whole crew. Afterwards I retired to bed, healthy and happy, for it was now two hours before morning, and slept as sweetly as though I had never felt a touch of illness. My good housekeeper, without my giving any orders, had prepared a fat capon for my repast. So that, when I rose, about the hour for breaking fast, she presented herself with a smiling countenance, and said: "Oh! is that the man who felt that he was dying? Upon my word, I think the blows and kicks you dealt us last night, when you were so enraged, and had that demon in your body as it seemed, must have frightened away your mortal fever! The fever feared that it might catch it, too, as we did!" All my poor household, relieved in like measure from anxiety and overwhelming labour, went at once to buy earthen vessels in order to replace the pewter I

had cast away. Then we dined together joyfully; nay, I cannot remember a day in my whole life when I dined with greater gladness or a better appetite.

After our meal I received visits from the several men who had assisted me. They exchanged congratulations, and thanked God for our success, saying they had learned and seen things done which other masters judged impossible. I, too, grew somewhat glorious; and deeming I had shown myself a man of talent, indulged a boastful humour. So I thrust my hand into my purse, and paid them all to their full satisfaction.

That evil fellow, my mortal foe, Messer Piero Francesco Ricci, majordomo of the Duke, took great pains to find out how the affair had gone. In answer to his questions, the two men whom I suspected of having caked my metal for me, said I was no man, but of a certainty some powerful devil, since I had accomplished what no craft of the art could do; indeed they did not believe a mere ordinary fiend could work such miracles as I in other ways had shown. They exaggerated the whole affair so much, possibly in order to excuse their own part in it, that the majordomo wrote an account to the Duke, who was then in Pisa, far more marvellous and full of thrilling incidents than what they had narrated.

After I had let my statue cool for two whole days, I began to uncover it by slow degrees. The first thing I found was that the head of Medusa

had come out most admirably, thanks to the air-vents; for, as I had told the Duke, it is the nature of fire to ascend. Upon advancing farther, I discovered that the other head, that, namely, of Perseus, had succeeded no less admirably; and this astonished me far more, because it is at a considerably lower level than that of the Medusa. Now the mouths of the mould were placed above the head of Perseus and behind his shoulders; and I found that all the bronze my furnace contained had been exhausted in the head of this figure. It was a miracle to observe that not one fragment remained in the orifice of the channel, and that nothing was wanting to the statue. In my great astonishment I seemed to see in this the hand of God arranging and controlling all.

I went on uncovering the statue with success, and ascertained that everything had come out in perfect order, until I reached the foot of the right leg on which the statue rests. There the heel itself was formed, and going farther, I found the foot apparently complete. This gave me great joy on the one side, but was half unwelcome to me on the other, merely because I had told the Duke that it could not come out. However, when I reached the end, it appeared that the toes and a little piece above them were unfinished, so that about half he foot was wanting. Although I knew that this would add a trifle to my labour, I was very well pleased, because I could now prove to the Duke how well I understood my business. It is true that far more of the foot than I expected

had been perfectly formed; the reason of this was that, from causes I have recently described, the bronze was hotter than our rules of art prescribe; also that I had been obliged to supplement the alloy with my pewter cups and platters, which no one else, I think, had ever done before.

Having now ascertained how successfully my work had been accomplished, I lost no time in hurrying to Pisa, where I found the Duke. He gave me a most gracious reception, as did also the Duchess; and although the majordomo had informed them of the whole proceedings, their Excellencies deemed my performance far more stupendous and astonishing when they heard the tale from my own mouth. When I arrived at the foot of Perseus, and said it had not come out perfect, just as I previously warned his Excellency, I saw an expression of wonder pass over his face, while he related to the Duchess how I had predicted this beforehand.

BENVENUTO CELLINI.

(*Translated by John Addington Symonds*).

NOVEMBER 2

(Marie Antoinette, born November 2, 1755)

MARIE ANTOINETTE'S CHILDHOOD*

THE first seven years of Marie Antoinette's life were, therefore, those of the Seven Years' War.

As her mind emerged into consciousness, the rumors she heard around her, magnified by the gossip of the servants to whom she was entrusted, were rumors of sterile victories and of malignant defeats; in the recital of either there mingled perpetually the name of the Empire and the name of Bourbon which she was to bear. She could just walk when the whole of Cumberland's army broke down before the French advance and accepted terms at Kloster-Seven. Her second birthday cake was hardly eaten before Frederick had neutralized this capitulation by destroying the French at Rosbach. The year which saw the fall of Quebec and the French disasters in India, was that with which her earliest memories were associated. She could remember Kunersdorf, the rejoicings and the confident belief that the Protestant aggression was repelled. Her fifth, her

*From "Marie Antoinette," by permission of the publishers, G. P. Putnam's Sons.

sixth, her seventh years—the years, that is, during which the first clear experience of life begins—proved the folly of that confidence: her eighth was not far advanced when the whole of this noisy business was concluded by the Peace of Paris and the Treaty of Herbertsburg.

The war appeared indecisive or a failure. The original theft of Silesia was confirmed to Prussia; the conquest of the French colonies to England. In their defensive against the menace to which all European traditions were exposed, the courts of Vienna and Versailles had succeeded; in their aggressive, which had the object of destroying that menace forever, they had failed. In failing in their aggressive, as a by-product of that failure, they had permitted the establishment of an English colonial system which at the time seemed of no great moment, but which was destined ultimately to estrange this country from the politics of Europe and to submit it to fantastic changes; to make its population urban and proletariat, to increase immensely the wealth of its oligarchy, and gravely to obscure its military ideals. In the success of their defensive, as by-products of that success, they had achieved two things equally unexpected: they had preserved forever the South-German spirit, and had thus checked in a remote future the organization of the whole German race by Prussia and the triumph over it of Prussian materialism; they had preserved to France an intensive domestic energy which was shortly to transform the world.

The period of innocence, then, and of growth, which succeeds a child's first approach to the Sacraments, corresponded in the life of Marie Antoinette with the peace that followed these victories and these defeats. The space between her seventh and her fourteenth years might have been filled, in the leisure of the Austrian Court, with every advantage and every grace. By an accident, not unconnected with her general fate, she was allowed to run wild.

That her early childhood should have been neglected is easier to understand. The war occupied all her mother's energies. She and her elder sister Caroline were the babies whose elder brother was already admitted to affairs of State. It was natural that no great anxiety upon their education should have been felt in such times. The child had been put out to nurse with the wife of a small lawyer of sorts, one Weber, whose son—the foster-brother of the Queen—has left a pious and inaccurate memorial of her to posterity. Here she first learnt the German tongue, which was to be her only idiom during her childhood; here, also, she first heard her name under the form of "Maria Antoinetta," a form which was to be preserved until her marriage was planned.

Such neglect, or rather such domesticity, would have done her character small hurt if it had ceased with her earliest years and with the conclusion of the peace; it was no better and no worse than that which the children of all the wealthy enjoy in the company of inferiors until their education begins.

But the little archduchess, even when she had reached the age when character forms, was still undisciplined and at large. There was found for her and Caroline a worthy and easy-going governess in the Countess of Brandweiss, an amiable and careless woman, who perhaps could neither teach nor choose teachers and who certainly did not do so.

All the warmer part of the year the children spent at Schoenbrünn; it was only in the depth of winter that they visited the capital. But whether at Court or in the country they were continually remote from the presence and the strong guidance of Maria Theresa.

The Empress saw them formally once a week; a doctor daily reported upon their health; for the rest, all control was abandoned. The natural German of Marie Antoinette's babyhood continued (perhaps in the very accent of her domestics) to be the medium of her speech in her teens, and—what was of more importance for the future—not only of her speech but of her thought also. In womanhood and after a long residence abroad the mechanical part of this habit was forgotten; its spirit remained. What she read—if she read anything—we cannot tell. Her music alone was watched. Her deportment was naturally graceful as her breeding was good; but the seeds of no culture were sown in her, nor so much as the elements of self-control. Her sprightliness was allowed an indulgence in every whim, especially in a talent for mockery. She acquired, and she de-

sired to acquire, nothing. No healthy child is fitted by nature for application and study; upon all such must continuous habits be enforced—to her they were not so much as suggested. A perpetual instability became part of her mind, and, unhappily, this permanent weakness was so veiled by an inherited poise and by a happy heart, that her mother, in her rare observations, passed it by. Before Marie Antoinette was grown a woman that inner instability had come to color all her mind; it remained in her till the eve of her disasters.

It is often discovered, when an eager childhood is left too much to its own ruling, that the mind will, of its own energy, turn to the cultivation of some one thing. Thus, in Versailles, the boyhood of the lonely child, who was later to be her husband, had turned for an interest to maps and had made them a passion. With her it was not so. The whole of her active and over-nourished life lacked the ballast of so much as a hobby. She was precisely of that kind to whom a wide, a careful, and a conventional training is most useful; precisely that training was denied her.

The disasters and what was worse, the unfruitfulness of the war had not daunted Maria Theresa, but her plans were in disarray. The two years that succeeded the peace produced no definite policy. No step was taken to confirm the bond with France or to secure the future, when there fell upon her the blow of her husband's death; he had fallen under a sudden stroke at Innsbruck, during the wedding feast of his son, leaving to her

and to his children not only the memory of his peculiar charm but also a sort of testament or rule of life which remains a very noble fragment of Christian piety.

Before he had set out he remembered his youngest daughter; he asked repeatedly for the child and she was brought to him. He embraced her closely, with some presentiment of evil, and he touched her hair; then as he rode away among his gentlemen he said, with that clear candor which inhabits both the blood and the wine of Lorraine, "Gentlemen, God knows how much I desired to kiss that child!" She had been his favorite; there was a close affinity between them. She was left to her mother, therefore, as a pledge and an inheritance, and Maria Theresa, whose mourning became passionate and remained so, was ready to procure for this daughter the chief advantages of the world.

The loss of her husband, while it filled her with an enduring sorrow, also did something to rouse and to inspire the Empress with the force that comes to such natures when they find themselves suddenly alone. The little girl upon whom her ambitions were already fixed, the French alliance which had been, as it were, the greatest part of herself, mixed in her mind. Maria Theresa had long connected in some vague manner the confirmation of the alliance with some Bourbon marriage—in what way precisely or by what plan we cannot tell; her ambassador has credited her with many plans. It is probable that none were de-

veloped when, a few weeks after the Emperor's death, there happened something to decide her. The son of Louis XV, the Dauphin, was taken ill and died before the end of the year 1765. He left heir to the first throne in Europe his son, a lanky, silent, nervous lad of eleven, and that lad was heir to a man nearer sixty than fifty, worn with pleasure of a fastidious kind, and with the despair that accompanies the satisfaction of the flesh. A great eagerness was apparent at Versailles to plan at once a future marriage for this boy and to secure succession. Maria Theresa determined that this succession should reside in children of her own blood.

Nationality was a conception somewhat foreign to her, and as yet of no great strength in her mixed and varied dominions. How powerful it had ever been in France, what a menace it provided for the future of the French Monarchy, she could not perceive. Of the silent boy himself, the new heir, she knew only what her ambassador told her, and she cared little what he might be; but she saw clearly the Bourbons, a family as the Hapsburgs were a family, a bond in Catholic Europe with this boy the heir to their headship. She saw Versailles as the pinnacle still of whatever was regal (and therefore serious) in Europe. She determined to complete by a marriage the alliance already effected between that Court and her own.

She knew the material with which she had tc deal: Louis XV, clear sighted, a great gentleman, sensual, almost lethargic, loyal. She had under-

stood the old nonentity of a Queen keeping her little place apart; the King's spinster-daughters struggling against the influence of mistresses. She understood the power of Choiseul, with whose active ministry the King had so long allowed his power to be merged; she knew how and why he was Austrian in policy, and she forgave him his attack upon the Church. Though Choiseul had not made the alliance he so used it, and above all so maintained it after the doubtful peace, that he almost seemed its author, as later he seemed—though he took so little action—the author of her daughter's marriage. She did not grudge the French Minister such honors. She weighed the historic grandeur of the royal house, and what she believed to be its certain future. She sketched in her mind, with Kaunitz at her side, the marriage of the two children as, years before, she had sketched the alliance.

It was certain that Versailles would yield, because at Versailles was a man who, for all his lucidity and high training, never now stood long to one effort of the will; but just because Louis XV had grown into a nature of that kind, it needed as active, as tenacious, and as subtle a mind as Maria Theresa's to bring him to write or to speak. Writing or speaking in so grave a matter meant direct action and consequence; he feared such responsibilities as others fear disaster.

It is in the spirit of comedy to see this dignified and ample woman—perhaps the only worthy sovereign of her sex whom modern Europe has

known—piloting through so critical a pass the long-determined fortunes of her daughter. There is the mother in all of it. That daughter had imperilled her life. The child was the last of nine which she had borne to a husband whose light infidelities she now the more forgave, whose clear gentility had charmed her life, whose religion was her own, and in respect to whose memory she was rapidly passing from a devotion to an adoration. The day was not far distant when she would brood in the vault beside his grave.

The old man Stahrenberg was yielding his place (with some grumbling) to Mercy. He was still the Austrian ambassador at Paris but his term was ending. Maria Theresa would perhaps in other times have spared his pride and would not have given him a task upon which he must labor, but which his successor would enjoy; but in the matter of her little archduchess she would spare no one. She had hinted her business to Stahrenberg before the Dauphin's death. The spring had hardly broken before she was pressing him to conclude it. Up to his very departure her importunity pursued him. When Mercy was on the point of entering his office (in the May of 1766) Stahrenberg, in the last letter sent to the Empress from Paris before his return, told her that her ship was launched. "She might," he wrote, "accept her project as assured, from the tone in which the King had spoken of it."

Maria Theresa had too firm and too smiling and too luminous an acquaintance with the world

to build upon such vague assurance. The dignity of the French throne was too great a thing to be grasped at. It must be achieved. When old Mme. Geoffrin passed through Vienna in that year Maria Antoinetta was kept in the background off the stage—but France was cultivated. The baby, who was Louis XV's great-granddaughter, Theresa, Leopold's daughter, was presented to that old and wonderful bourgeoise and made much of. They joked about taking her to France; another baby, after all not much older, only eight years older, was going to that place in her time.

And, meanwhile, the common arts by which women of birth perfect their plans for their family were practised in the habitual round. The little girl's personality, all gilded and framed, was put in the window of the Hapsburgs. She was wild perhaps, but so good-hearted! In the cold winter you heard of (all winters are cold in Vienna) she came up in the drawing room where the family sat together and begged her mother to accept of all her savings for the poor—fifty-five ducats!

Little Mozart had come in to play one night. He had slipped upon the unaccustomed polish of the floor. The little archduchess, when all others smiled, had alone pitied and lifted him! Maria Theresa met the French ambassador and told him in the most indifferent way how her youngest, when she was asked whom (among so many nations) she would like to rule, had said, "The French, for they had Henri IV the good and Louis XIV the great." Weary though he was of such

conventionalities, the ambassador was bound by the honor of his place to repeat them.

There still stood, however, in this summer of 1766, between the Empress's plan and its fruition a power as feminine, as perspicuous, and as exact in calculation as her own. The widow of the Dauphin, the mother of the new heir at Versailles, opposed the match.

She would not retire, as the Queen, her mother-in-law, had done, into dignity and nothingness, nor would she admit—so tenacious of the past are crowns—that the Bourbons and the Hapsburgs had all the negotiations between them. She was of the Saxon House, and though it was but small—a northern bastion as it were, of the Catholic Houses—yet she had inherited the tradition of monarchy, and she might, but for her husband's sudden death, have inherited Versailles itself. She was still young, vigorous and German. She had determined not only that her son, the new heir, should marry into her house—should marry his own cousin, her niece—but that he should marry as she his mother chose, and not as the Hapsburgs chose. He was at that moment (in 1766) not quite twelve; the bride whom she would disappoint not quite eleven years old! But her plan was active and tenacious, her readiness alive, when in the beginning of the following year, in March, 1767, she, in her turn died, and with her death that obstacle to the fate of the little archduchess also failed.

With every date, as you mark each, it will be

the more apparent that the barriers which opposed Marie Antoinette's approach to the French throne, failed each in turn at the climax of its resistance, and that her way to such eminence and such an end was opened by a number of peculiar chances, all adjutants of doom.

The House of Hapsburg was never a crowned nationality; it was and is a crowned family and nothing more. Its States were and are attached to it by no common bond. There is no such thing as Austria: the Hapsburgs are the reality of that Empire. The French Bourbons were, upon the contrary, the chiefs of a nation peculiarly conscious of its unity and jealous of its past. Their greatness lay only in the greatness of the compact quadrilateral they governed and of the finished language of their subjects, and in the achievements of the national temper. Such conditions favored to the utmost the scheme of Maria Theresa, not only in the detail of this marriage, but in all that successful management of the French alliance which survived her own death and was the chief business of her reign. *She* could be direct in every plan, unhampered, considering only the fortunes of her house; Louis XV, and his Ministers, as later his grandson, were trammeled by the complexity of a national life of which they were themselves a part.

Versailles had not declared itself: Vienna pressed. It was in March that active opposition within the Court had died with the mother of the heir. Within a month the French ambassador at

Vienna wrote home that "the marriage was in the air": but the King had not spoken.

In that summer, as though sure of her final success, the Empress threw a sort of prescience of France and of high fortunes over the nursery at Schoenbrünn. The amiable Brandweiss disappeared; the severe and unhealthy Lorchenfeld replaced her.

The French (and baptismal form) of the child's name, "Antoinette," was ordered to be used: still Versailles remained dumb.

In the autumn the parallels of the siege were so far advanced that a direct assault could be made on poor Dufort, the advanced work of the Bourbons, their ambassador at Vienna.

Dufort had been told very strictly to keep silent. He suffered a persecution. Thus he was standing one evening by the card-tables talking to his Spanish colleague, when the Empress came up and said to this last boldly: "You see my daughter, sir? I trust her marriage will go well; we can talk of it the more freely that the French ambassador here does not open his lips."

The child's new governess was next turned on to the embarrassed man to pester him with the recital of her charge's virtues. The approaching marriage of her elder sister, Caroline, with the Bourbons of Naples was dangled before Dufort.

The play continued for a year. Louis XV bade his minister get the girl's portrait, but "not show himself too eager." He is reprimanded even for his courtesies, and all the while Dufort

must stand the fire of the Court of Vienna and its exaggerated deference to him and its occasional reproaches! Choiseul was anxious to see the business ended. Dufort was as ready (and as weary) as could have been the Empress herself, but the slow balance of Louis XV stood between them all and their goal.

In the summer of the next year, 1768, the Empress's eldest son, Joseph, now associated with her upon the throne, determined to press home and conclude. It was the first time that this man's narrow energy pressed the Bourbons to determine and to act; it was not to be the last. He was destined so to initiate action in the future upon two critical occasions and largely to determine the fortunes of his sister's married life and final tragedy.

He wrote to Louis XV a rambling letter, chiefly upon the marriage of yet another sister with the Duke of Parma. It wandered to the Bourbon marriage of Caroline; he mentioned his own child, the great-granddaughter of the King. It was a letter demanding and attracting a familiar answer. It drew its quarry. Louis, answering with his own hand and without emphasis, in a manner equally domestic and familiar, threw in a chance phrase: " . . . These marriages, your sister's with the Infante, *that of the Dauphin*. . . ." In these casual four words a document had passed and the last obstacle was removed.

The Empress turned from her major preoccupation to a minor one. This child of hers was to

rule in France: she was now assured of the throne; she was near her thirteenth birthday—and she had been taught nothing.

The fortnightly despatches from France customarily arrived at Vienna together in one bag and in the charge of one courier. The Empress would receive at once the letters of Mercy, the official correspondence, perhaps the note of a friend, and the very rare communications of royalty. In this same batch which brought that decisive letter of Louis XV to her son, on the same day, therefore, in which she was first secure in her daughter's future, there also arrived the usual secret report from Mercy. This document contained a phrase too insignificant to detain her attention; it mentioned the rumor of a new intrigue: the King showed attachment to a woman of low origin about him. It was an attachment that might be permanent. This news was immediately forgotten by Maria Theresa; it was a detail that passed from her mind. She perhaps remembered the name, which was "Du Barry."

. . . . . .

The Court of Vienna, permeated (as was then every wealthy society) with French culture, was yet wholly German in character. The insufficiency which had marked the training of the imperial children—especially of the youngest—was easily accepted by those to whom a happy domestic spirit made up for every other lack in the family. Of those who surrounded the little archduchess

two alone, perhaps, understood the grave difference of standard between such education as Maria Antoinetta had as yet received and the conversation of Versailles; but these two were Kaunitz and Maria Theresa, and short as was the time before them, they did determine to fit the child, in superficial things at least, for the world she was to enter and in a few years, to govern. They failed.

Mercy was instructed to find a tutor who should come to Vienna and could accomplish the task. He applied to Choiseul. Choiseul in turn referred the matter to the best critic of such things, an expert in things of the world, the Archbishop of Toulouse. That prelate, Loménie de Brienne, whose unscrupulous strength had judged men rightly upon so many occasions and had exactly chosen them for political tasks had in this case no personal appetite to gratify and was free to choose. A post was offered. His first thought was to obtain it for one who was bound to him, a protégé and a dependant. He at once recommended a priest for whom he had already procured the librarianship of the Mazarin Collection, one Vermond. The choice was not questioned, and Vermond left to assume functions which he could hardly fulfil.

There was needed here a man who should have been appalled by the ignorance he might discover in his charge, who should be little affected by grandeur, who should be self-willed, assertive, and rapid in method. One whom the Empress

might have ridiculed or even disliked, but whom she would soon have discovered to be indispensable to her plan. Such a man would have tackled his business with an appreciation of its magnitude, would have insisted upon a full control, would have communicated by his vigor the atmosphere of French thought, careless of the German shrinking from the rigidity of the French mind. He would have worked long hours with little Marie Antoinette, he would have filled the days with his one object, he would have shocked and offended all, his pupil especially, and in a year he would have left her with a good grounding in the literature of his country, with an elementary but a clear scheme of the history and the political forces which she was later to learn in full, with an enlarged vocabulary, a good accent, and at least the ability to write clearly and to work a simple sum. His pupil would have been compelled to application; her impulse would have been permanently harnessed; she would have learnt for life the value of a plan. Such a tutor would hardly have desired and would certainly not have acquired a lasting influence later on at Versailles. His work would have been done in those critical years of childhood once and for all. He would probably have fallen into poverty. In later years he might have appeared among the revolutionaries, but he would have found, face to face with the Revolution, a trained Queen who, thanks to him, could have dealt with circumstance.

In the place of such a man Vermond arrived.

He was a sober, tall, industrious priest of low birth; his father had let blood and perhaps pulled teeth for the needy. His reserve and quiet manners reposed upon a spirit that was incapable of ambition, but careful to secure ample means and to establish his family and himself in the secure favor of his employers. He was of middle age, a state into which he had entered early and was likely long to remain. His mind within was active and disciplined; its exterior effect was small. He thought to accomplish his mission if he was but regular in his reports, laborious in his own study, and, above all, tactful and subtle in handling the problem before him.

To such a character was presented an exuberant child, growing rapidly, vivacious, somewhat proud, and hitherto unaccustomed to effort of any kind, a monkey for mimicry, clever at picking up a tune upon the keys, a tomboy shouting her German phrases down the corridors of Schoenbrünn, a fine little lady at Vienna—acting either part well. The light russet of her hair and her thick eyebrows gave promise of her future energy; she had already acquired the tricks of rank, the carriage of the head and the ready mechanical interest in inferiors—for the rest she was empty. In this critical fourteenth year of hers, during which it was proposed to fashion out of such happy German childhood a strict and delicate French princess, she did not read and she could barely write. The big round letters, as she painfully fashioned them in her occasional lessons, were those of a baby.

Her drawing was infantile; and while she rapidly learnt a phrase in a foreign language by ear, a complete revolution in her education would have been needed to make her accurate in the use of words or to make her understand a Latin sentence or parse a French one.

To cultivate such a soil, exactly one hour a day was spared when the Court was at Vienna—somewhat more when it was in the country—and these few minutes were consumed in nothing more methodical than a dialogue, little talks in which Vermond was fatally anxious to bring before his pupil (with her head full of those new French head-dresses of hers, the prospect of Versailles, and every other distraction of mind) only such subjects as might amuse her inattention.

The early months of 1769 were full of this inanity, Vermond regularly reporting progress to the Austrian embassy in France, regularly complaining of the difficulty of his task, regularly insisting upon his rules and as regularly failing in his object. In the autumn the Empress was at the pains of asking her daughter a few questions, notably upon history. The result did not dissatisfy her, but meanwhile Maria Antoinetta could hardly write her name.

Side by side with this continued negligence in set training and in the discipline that accompanies it, went a very rapid development in manner. The child was admitted to the Court; she was even permitted the experiment of presiding at small gatherings of her own. The experiment suc-

ceeded. She acquired with an amazing rapidity what little remained to be learned of the externals of rank. The alternate phrases addressed to one's neighbors round a table, the affectation of satiety and of repose, the gait in which the feet are hardly lifted; the few steps forward to meet a magnate, the fewer to greet a lesser man, and that smiling immobility before the ordinary sort, which is still a living tradition in great drawing-rooms; the power of putting on an air in the very moment between privacy and a public appearance—all these came to her so naturally and by so strongly inherited an instinct, that she not only charmed the genial elders of the Austrian capital but satisfied experienced courtiers, even those visitors from France, who examined it all with the eyes of connoisseurs and watched her deportment as a work of art, whose slight errors in technique they could at once discover but whose general excellence they were able to appreciate and willing to proclaim.

She did indeed preserve beneath that conventional surface a fire of vigorous life that was apparent in every hour. Once in the foreign atmosphere of France and subject to exasperation and contrast, that heat would burst forth. She became, as her future showed, capable of violent scenes in public and of the natural gestures of anger—it is to her honor that she was on the whole so often herself. Here at Vienna in this last year her young energy did no more than lend spirit and grace to the conventions she so quickly acquired.

The opening of the year 1770 found her thus, her German half forgotten, her French (though imperfect) habitual, her acquaintance with the air of a Court considerable. Though she was still growing rapidly she was now dressed as a woman and taught to walk on her high heels as did the ladies her seniors. Her hair was brushed off her high forehead in the French manner, the stuff of her frocks and the cut of them was French, her name was now permanently Frenchified for her, and she heard herself called everywhere "Marie Antoinette"; none but old servants were left to give her the names she had first known.

March passed and the moment of her departure approached. The child had never traveled. To her vivacious and eager temper the prospect of so great a journey with so splendid an ending was an absorbing pleasure. It filled her mind even during the retreat which, under Vermond's guidance, she entered during Holy Week, and every sign of her approaching progress excited in her a vivid curiosity and expectation, as it did in her mother a mixture of foreboding and of pride.

The official comedy which the Court played during April heightened the charm: the heralds, the receptions, that quaint but gorgeous ceremony of renunciation, the mock-marriage, the white silver braid and the white satin of her wedding-clothes, the salvoes of artillery and the feasts were all a fine great play for her, with but one interlude of boredom, when her mother dictated, and she

wrote (heaven knows with what a careful guidance of the pen) a letter which she was to deliver to the King of France. With that letter Maria Theresa enclosed a note of her own, familiar, almost domestic, imploring Louis XV, her contemporary, to see to the child as "one that had a good heart," . . . but was ardent and a trifle wild.

These words were written upon the twentieth of the month; on the morning of the twenty-first of April, 1770, the line of coaches left the palace, and the archduchess took the western road.

There was no sudden severance. Her eldest brother, Joseph, he who was associated with her mother in the empire, accompanied her during the whole of the first day. Of an active, narrow, and formal intelligence, grossly self-sufficient, arithmetical in temper, and with a sort of native atheism in him such as stagnates in minds whose development is early arrested, a philosopher therefore and a prig, earnest, lean, and an early riser, he was of all companions the one who could most easily help Marie Antoinette to forget Vienna and to desire Versailles. The long hours of the drive were filled with platitudes and admonitions that must easily have extinguished all her regrets for his Court and have bred in her a natural impatience for the new horizons that were before her. He left her at Melk. She continued her way with her household, hearing for the last time upon every side the German tongue, not knowing that she heard also, for the last time, the accents of sincere

affection and sincere servility: the French temper with its concealed edges of sharpness was to find her soon enough.

Her journey was not slow for the times. She took but little more than a week to reach the Rhine from Augsburg—a French army on the march has done no better. It was on the evening of the sixth of May that she could see, far off against the sunset, the astonishing spire of Strasburg and was prepared to enter France; only the Rhine was now between her and her new life.

She bore upon her person during this last night on German soil a last letter of her mother's which had reached her but the day before yesterday. It was the most intimate and the most searching she was to receive in all the long correspondence which was to pass between them for ten years, and it contained a phrase which the child could hardly understand, but which, if texts and single phrases were of the least advantage to conduct, might have deflected her history and that of Europe. *"The one felicity of this world is a happy marriage: I can say so with knowledge; and the whole hangs upon the woman, that she should be willing, gentle, and able to amuse."*

Next day at noon she crossed in great pomp to an island in mid-river, where a temporary building of wood had been raised upon the exact frontier for the ceremony of her livery.

It is possible that the long ritual of her position —she was to endure it for twenty years!—was

already a burden upon her versatility, even after these short weeks. Here, on this island, the true extent of the French parade first met her. It was sufficient to teach her what etiquette was to mean. The poor child had to take off every stitch of her clothes and to dress, to a ribbon or a hair pin, with an order strictly ordained and in things all brought from Versailles for the occasion. Once so dressed she was conducted to a central room where her German household gave her to her French one, at the head of which the kindly and sometimes foolish Comtesse de Noailles performed the accustomed rites, and the archduchess entered for ever the million formalities of her new world. They had not yet fatigued her. She was taken to Mass at the Cathedral; she received the courtesy of the old bishop, a Rohan, in whose great family Strasburg was almost an appanage.

There was a figure standing by the Bishop's side. She saw, clothed in that mature majesty which a man of thirty may have for a child of fifteen, the bishop's coadjutor, a nephew and a Rohan too. She noted his pomposity and perhaps his good looks, but he meant nothing to her; he was but one of the Rohans to be remembered. He noted her well.

Next day and for six more her journey proceeded amid perpetual deputations, Latin, flowers, bad verses, stage peasantry, fireworks, feasts, and addresses, until, a week after she had crossed the Rhine, she slept at Soissons and knew that on the morrow she would see the King.

The pavement of the long road out from Soissons, the great royal road, had sounded under the wheels of her carriage for now the best part of the day. She had already found Choiseul awaiting her in state and had exchanged with this old friend of her mother's those ceremonial compliments of which the child was now well weary, when, through the left-hand window of her coach, which was open to the warm spring day, she saw before her a thing of greater interest—the league-long line of trees that ends abruptly against the bare plain and that marks the forest of Compiègne.

Into this wood the road plunged, straight and grand, until after a declivity, where a little stream is crossed (near the place where the railway lines join to-day) there appeared awaiting her, as Choiseul had awaited her some miles before, a great and orderly group of people, of carriages, and horses; but this company was far larger and was ranked with more solemnity than others that had met her upon her progress. She knew that it was the King.

The splendor which a history full of trumpets had lent to the French name, the lineage of the kings, the imagined glories of Versailles—all these had penetrated the nursery and the schoolroom of the princess. As she came down from her carriage, with either hand reposing in the hands of her escort, an awe of the Capetian monarchy came upon her, and she knelt upon the roadway in the midst of the Court, of the princesses who now first saw the little heiress of their

lives, of the gilded carriages and the men-at-arms.

The King raised her up and kissed her forehead; he motioned forward a heavy, lanky, frowning boy, his grandson, for whom all this pomp existed. The lad shuffled forward, bent a little perhaps, and kissed her in his turn with due ceremony—for he was to be her husband. When this little ritual and its sharp emotions were over she had a moment, before her introductions to the Blood, to the King's mature daughters, to the Orleans and the rest, in which to seize with the bright glance that was always so ready for exterior things, the manner of the King.

Louis XV was at that moment a man just past his sixtieth year. Long habit had given him, as it gives to all but the greatest of those educated to power, an attitude constrained though erect. His age had told on him, he had grown somewhat fat, he moved without alertness and—a weakness which had appeared but lately—his rare and uncompleted gestures expressed the weight of his body; but his muscles were firm, his command of them perfect, and he still had, especially in repose, so far as age can have it, grace.

The united pallor of his complexion, which had been remarkable in youth, seemed now more consonant to his years. The steady indifference to which he had reduced his features was now more dignified than when its rigidity had seemed unnatural and new. His expression even acquired a certain strength from the immobility and

firmness of his mouth whose lines displayed a talent for exact language and a capacity for continued dignity; but his eyes betrayed him.

They were warm in spite of a habit of command, but the sadness in them (which was profound and permanent) was of a sort which sprang from physical appetites always excessive and now surviving abnormally beyond their time. There was also in those eyes the memory of considerable but uprooted affections, and, deeper, of a fixed despair, and deeper far—a veil as it were behind their brightness—the mortal tedium, to escape from which this human soul had sacrificed the national traditions and the ancient honor of the crown.

This great monarch, whom no one since his boyhood had approached without a certain fear, received his grandson's betrothed with an air almost paternal. It was a relaxation upon his part to which he owed, during the remainder of his life, the strongly affectionate respect which Marie Antoinette, vivacious and ungoverned, paid to him alone in the palace.

He presented the rest in turn. She heard names which were to mix so intimately with her own destiny, and when they set out again upon the road she could discreetly watch during the long ten miles to Compiègne, Chartres who would soon be Orleans, the faded faces of the King's spinster-daughters, the old Duke of Ponthièvre; and she watched with a greater care that daughter of his whose foolish, dainty, and sentimental face, insecure upon its long thin neck, was that of a

young, unhappy widow: the Princesse de Lamballe.

When they had slept at Compiègne in state, the whole pageant moved on next morning down the Paris road upon the last day's march of that journey, and the child thought that she was now upon the threshold of nothing but an easy glory. She was nearing—amid great mobs and a whole populace come out to greet her, not only Paris and Versailles, but much more—that woman whose name her mother had heard and half forgotten, whose name she herself had never heard. It was a name whose influence was to deflect the first current of her life: the name of Du Barry.

HILAIRE BELLOC.

NOVEMBER 3

RUBAIYAT OF OMAR KHAYYAM

I

WAKE! For the Sun, who scatter'd into flight
The Stars before him from the Field of Night,
Drives Night along with them from Heav'n, and strikes
The Sultan's Turret with a Shaft of Light.

II

Before the phantom of False morning died,
Methought a Voice within the Tavern cried,
"When all the Temple is prepared within,
"Why nods the drowsy Worshipper outside?"

III

And, as the Cock crew, those who stood before
The Tavern shouted—"Open then the Door!
"You know how little while we have to stay,
"And, once departed, may return no more."

IV

Now the New Year reviving old Desires,
The thoughtful Soul to Solitude retires,
Where the WHITE HAND OF MOSES on the Bough
Puts out, and Jesus from the Ground suspires.

V

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ringed Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

VI

And David's lips are lockt; but in divine
High-piping Pehlevi, with "Wine! Wine! Wine!
"Red Wine!"—the Nightingale cries to the Rose
That sallow cheek of hers to' incardine.

VII

Come, fill the Cup, and in the fire of Spring
Your Winter-garment of Repentance fling:
The Bird of Time has but a little way
To flutter—and the Bird is on the Wing.

VIII

Whether at Naishapur or Babylon,
Whether the Cup with sweet or bitter run,
The wine of Life keeps oozing drop by drop,
The Leaves of Life keep falling one by one.

IX

Each morn a thousand Roses brings, you say;
Yes, but where leaves the Rose of Yesterday?
And this first Summer month that brings the Rose
Shall take Jamshyd and Kaikobad away

X

Well, let it take them! What have we to do
With Kaikobad the Great, or Kaikhosru?
  Let Zal and Rustum bluster as they will,
Or Hatim call to Supper—heed not you.

XI

With me along the strip of Herbage strown
That just divides the desert from the sown,
  Where name of Slave and Sultan is forgot—
And Peace to Mahmud on his golden Throne!

XII

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
  Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

XIII

Some for the Glories of This World; and some
Sigh for the Prophet's Paradise to come;
  Ah, take the Cash, and let the Credit go,
Nor heed the rumble of a distant Drum!

XIV

Look to the blowing Rose about us—"Lo,
"Laughing," she says, "into the world I blow,
  "At once the silken tassel of my Purse
"Tear, and its Treasure on the Garden throw."

XV

And those who husbanded the Golden grain,
And those who flung it to the winds like Rain,
  Alike to no such aureate Earth are turn'd
As, buried once, Men want dug up again.

XVI

The Worldly Hope men set their Hearts upon
Turns Ashes—or it prospers; and anon,
  Like Snow upon the Desert's dusty Face,
Lighting a little hour or two—is gone.

XVII

Think, in this batter'd Caravanserai
Whose Portals are alternate Night and Day,
  How Sultan after Sultan with his Pomp
Abode his destined Hour, and went his way.

XVIII

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
  And Bahram, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.

XIX

I sometimes think that never blows so red
The Rose as where some buried Cæsar bled;
  That every Hyacinth the Garden wears
Dropt in her Lap from some once lovely Head.

XX

And this reviving Herb whose tender Green
Fledges the River-Lip on which we lean—
  Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs unseen!

XXI

Ah, my Beloved, fill the Cup that clears
TO-DAY of past Regrets and future Fears:
  To-morrow!—Why, To-morrow I may be
Myself with Yesterday's Sev'n thousand Years.

XXII

For some we loved, the loveliest and the best
That from his Vintage rolling Time hath prest,
  Have drunk their Cup a Round or two before.
And one by one crept silently to rest.

XXIII

And we, that now make merry in the Room
They left, and Summer dresses in new bloom,
  Ourselves must we beneath the Couch of Earth
Descend—ourselves to make a Couch—for whom?

XXIV

Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
  Dust into Dust, and under Dust to lie,
Sans Wine, sans Song, sans Singer, and—sans End!

XXV

Alike for those who for TO-DAY prepare,
And those that after some TO-MORROW stare,
A Muezzin from the Tower of Darkness cries,
"Fools! your Reward is neither Here nor There."

XXVI

Why, all the Saints and Sages who discuss'd
Of the Two Worlds so wisely—they are thrust
Like foolish Prophets forth; their Words to Scorn
Are scatter'd, and their Mouths are stopt with Dust.

XXVII

Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about: but evermore
Came out by the same door where in I went.

XXVIII

With them the seed of Wisdom did I sow,
And with mine own hand wrought to make it grow;
And this was all the Harvest that I reap'd—
"I came like Water, and like Wind I go."

XXIX

Into this Universe, and *Why* not knowing
Nor *Whence*, like Water willy-nilly flowing;
And out of it, as Wind along the Waste,
I know not *Whither*, willy-nilly blowing.

XXX

What, without asking, hither hurried *Whence?*
And, without asking, *whither* hurried hence!
  Oh, many a Cup of this forbidden Wine
Must drown the memory of that insolence!

XXXI

Up from Earth's Centre through the Seventh Gate
I rose, and on the Throne of Saturn sate,
  And many a Knot unravel'd by the Road;
But not the Master-knot of Human Fate.

XXXII

There was the Door to which I found no Key;
There was the Veil through which I might not see:
  Some little talk a while of ME and THEE
There was—and then no more of THEE and ME.

XXXIII

Earth could not answer, nor the Seas that mourn
In flowing Purple, of their Lord forlorn;
  Nor rolling Heaven, with all his Signs reveal'd
And hidden by the sleeve of Night and Morn.

XXXIV

Then of the THEE in ME who works behind
The Veil, I lifted up my hands to find
  A Lamp amid the Darkness; and I heard,
As from Without—"THE ME WITHIN THEE BLIND!"

XXXV

Then to the Lip of this poor earthen Urn
I lean'd, the Secret of my Life to learn:
  And Lip to Lip it murmur'd—"While you live,
"Drink!—for, once dead, you never shall return."

XXXVI

I think the Vessel, that with fugitive
Articulation answer'd, once did live
  And drink; and Ah! the passive Lip I kiss'd,
How many Kisses might it take—and give!

XXXVII

For I remember stopping by the way
To watch a Potter thumping his wet Clay:
  And with its all-obliterated Tongue
It murmur'd—"Gently, Brother, gently, pray!"

XXXVIII

And has not such a Story from of Old
Down Man's successive generations roll'd
  Of such a clod of saturated Earth
Cast by the Maker into Human mould?

XXXIX

And not a drop that from our Cups we throw
For earth to drink of, but may steal below
  To quench the fire of Anguish in some Eye
There hidden—far beneath, and long ago.

XL

As then the Tulip for her morning sup
Of Heav'nly Vintage from the soil looks up,
  Do you devoutly do the like, till Heav'n
To Earth invert you—like an empty Cup.

XLI

Perplext no more with Human or Divine,
To-morrow's tangle to the winds resign,
  And lose your fingers in the tresses of
The Cypress-slender Minister of Wine.

XLII

And if the Wine you drink, the Lip you press,
End in what All begins and ends in—Yes;
  Think then you are TO-DAY what YESTERDAY
You were—TO-MORROW you shall not be less.

XLIII

So when that Angel of the darker Drink
At last shall find you by the river-brink,
  And, offering his Cup, invite your Soul
Forth to your Lips to quaff—you shall not shrink.

XLIV

Why, if the Soul can fling the Dust aside,
And naked on the Air of Heaven ride,
  Were't not a Shame—were't not a Shame for him
In this clay carcase crippled to abide?

XLV

'Tis but a Tent where takes his one day's rest
A Sultan to the realm of Death addrest;
  The Sultan rises, and the dark Ferrash
Strikes, and prepares it for another Guest.

XLVI

And fear not lest Existence closing your
Account, and mine, should know the like no more;
  The Eternal Saki from that Bowl has pour'd
Millions of Bubbles like us, and will pour.

XLVII

When You and I behind the Veil are past,
Oh, but the long, long while the World shall last,
  Which of our Coming and Departure heeds
As the Sea's self should heed a pebble-cast.

XLVIII

A Moment's Halt—a momentary taste
Of BEING from the Well amid the Waste—
  And lo!—the phantom Caravan has reach'd
The NOTHING it set out from—Oh, make haste!

XLIX

Would you that spangle of Existence spend
About THE SECRET—quick about it, Friend!
  A Hair perhaps divides the False and True—
And upon what, prithee, may life depend?

L

A Hair perhaps divides the False and True;
Yes; and a single Alif were the clue—
  Could you but find it—to the Treasure-house,
And peradventure to THE MASTER too;

LI

Whose secret Presence, through Creation's veins
Running Quicksilver-like eludes your pains;
  Taking all shapes from Mah to Mahi; and
They change and perish all—but He remains;

LII

A moment guess'd—then back behind the Fold
Immerst of Darkness round the Drama roll'd
  Which, for the Pastime of Eternity,
He doth Himself contrive, enact, behold.

LIII

But if in vain, down on the stubborn floor
Or Earth, and up to Heav'n's unopening Door,
  You gaze TO-DAY, while You are You—how then
TO-MORROW, You when shall be You no more?

LIV

Waste not your Hour, nor in the vain pursuit
Of This and That endeavor and dispute;
  Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

LV

You know, my Friends, with what a brave Carouse
I made a Second Marriage in my house;
  Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

LVI

For "Is" and "Is-not" though with Rule and Line
And "Up-and-down" by Logic I define,
  Of all that one should care to fathom, I
Was never deep in anything but—Wine.

LVII

Ah, but my Computations, People say,
Reduced the Year to better reckoning?—Nay,
  'Twas only striking from the Calendar
Unborn To-morrow, and dead Yesterday.

LVIII

And lately, by the Tavern Door agape,
Came shining through the Dusk an Angel Shape
  Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 'twas—the Grape!

LIX

The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:
  The sovereign Alchemist that in a trice
Life's leaden metal into Gold transmute:

LX

The mighty Mahmud, Allah breathing Lord,
That all the misbelieving and black Horde
  Of fears and Sorrows that infest the Soul
Scatters before him with his whirlwind Sword.

LXI

Why, be this Juice the growth of God, who dare
Blaspheme the twisted tendril as a Snare?
  A Blessing, we should use it, should we not?
And if a Curse—why, then, Who set it there?

LXII

I must abjure the Balm of Life, I must,
Scared by some After-reckoning ta'en on trust,
  Or lured with Hope of some Diviner Drink,
To fill the Cup—when crumbled into Dust!

LXIII

O threats of Hell and Hopes of Paradise!
One thing at least is certain—*This* Life flies;
  One thing is certain and the rest is Lies;
The Flower that once has blown for ever dies.

LXIV

Strange, is it not? that of the myriads who
Before us pass'd the door of Darkness through,
  Not one returns to tell us of the Road,
Which to discover we must travel too.

LXV

The Revelations of Devout and Learn'd
Who rose before us, and as Prophets burn'd,
  Are all but Stories, which, awoke from Sleep
They told their comrades, and to Sleep return'd.

LXVI

I sent my Soul through the Invisible,
Some letter of that After-life to spell:
  And by and by my Soul return'd to me,
And answered "I Myself am Heav'n and Hell:"

LXVII

Heav'n but the Vision of fulfill'd Desire,
And Hell the Shadow from a Soul on fire,
  Cast on the Darkness into which Ourselves,
So late emerged from, shall so soon expire.

LXVIII

We are no other than a moving row
Of Magic Shadow-shapes that come and go
  Round with the Sun-illumined Lantern held
In Midnight by the Master of the Show;

LXIX

But helpless Pieces of the Game He plays
Upon his Chequer-board of Nights and Days;
  Hither and thither moves, and checks, and slays,
And one by one back in the Closet lays.

LXX

The Ball no question makes of Ayes and Noes,
But Here or There as strikes the Player goes;
  And He that toss'd you down into the Field,
He knows about it all—HE knows—HE knows!

LXXI

The Moving Finger writes; and, having writ,
Moves on: nor all your Piety nor Wit
  Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it.

LXXII

And that inverted Bowl they call the Sky,
Whereunder crawling coop'd we live and die,
  Lift not your hands to *It* for help—for It
As impotently moves as you or I.

LXXIII

With Earth's first Clay They did the Last Man
    knead,
And there of the Last Harvest sow'd the Seed:
  And the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read.

LXXIV

YESTERDAY *This* Day's Madness did prepare;
TO-MORROW'S Silence, Triumph, or Despair:
  Drink! for you know not whence you came, nor
    why:
Drink! for you know not why you go, nor where.

LXXV

I tell you this—When, started from the Goal,
Over the flaming shoulders of the Foal
  Of Heav'n Parwin and Mushtari they flung,
In my predestined Plot of Dust and Soul

LXXVI

The Vine had struck a fiber: which about
If clings my Being—let the Dervish flout;
  Of my Base metal may be filed a Key,
That shall unlock the Door he howls without.

LXXVII

And this I know: whether the one True Light
Kindle to Love, or Wrath-consume me quite,
  One Flash of It within the Tavern caught
Better than in the Temple lost outright.

LXXVIII

What! out of senseless Nothing to provoke
A conscious Something to resent the yoke
  Of unpermitted Pleasure, under pain
Of Everlasting Penalties, if broke!

LXXIX

What! from his helpless Creature be repaid
Pure Gold for what he lent him dross-allay'd—
  Sue for a Debt he never did contract,
And cannot answer—Oh the sorry trade!

LXXX

Oh Thou, who didst with pitfall and with gin
Beset the Road I was to wander in,
  Thou wilt not with Predestined Evil round
Enmesh, and then impute my Fall to Sin!

LXXXI

Oh Thou, who Man of baser Earth didst make,
And ev'n with Paradise devise the Snake:
  For all the Sin wherewith the Face of Man
Is blacken'd—Man's forgiveness give—and take!

LXXXII

As under cover of departing Day
Slunk hunger-stricken Ramazan away,
  Once more within the Potter's house alone
I stood, surrounded by the Shapes of Clay.

LXXXIII

Shapes of all Sorts and Sizes, great and small,
That stood along the floor and by the wall;
  And some loquacious Vessels were; and some
Listen'd perhaps, but never talk'd at all.

LXXXIV

Said one among them—"Surely not in vain
"My substance of the common Earth was ta'en
  "And to this Figure moulded, to be broke,
"Or tramped back to Shapeless Earth again."

LXXXV

Then said a Second—"Ne'er a peevish Boy
"Would break the Bowl from which he drank in joy;
"And He that with his hand the Vessel made
"Will surely not in after Wrath destroy."

LXXXVI

After a momentary silence spake
Some Vessel of a more ungainly Make;
"They sneer at me for leaning all awry:
"What! did the Hand then of the Potter shake?"

LXXXVII

Whereat some one of the loquacious Lot—
I think a Sufi pipkin—waxing hot—
"All this of Pot and Potter—Tell me then,
"Who is the Potter, pray, and who the Pot?"

LXXXVIII

"Why," said another, "Some there are who tell
"Of one who threatens he will toss to Hell
"The luckless Pots he marr'd in baking—Pish!
"He's a Good Fellow, and 'twill all be well."

LXXXIX

"Well," murmur'd one, "Let whoso make or buy,
"My Clay with long Oblivion is gone dry:
"But fill me with the old familiar Juice,
"Methinks I might recover by and by."

XC

So while the Vessels one by one were speaking,
The little Moon look'd in that all were seeking:
  And then they jogg'd each other, "Brother!
    Brother!
"Now for the Porter's shoulder-knot a-creaking!"

XCI

Ah, with the Grape my fading Life provide,
And wash the Body whence the Life has died,
  And lay me, shrouded in the living Leaf,
By some not unfrequented Garden-side.

XCII

That ev'n my buried Ashes such as snare
Of Vintage shall fling up into the Air
  As not a True-believer passing by
But shall be overtaken unaware.

XCIII

Indeed the Idols I have loved so long
Have done my credit in this World much wrong:
  Have drown'd my Glory in a shallow Cup,
And sold my Reputation for a Song.

XCIV

Indeed, indeed, Repentance oft before
I swore—but was I sober when I swore?
  And then and then came Spring, and Rose-in-
    hand
My thread-bare Penitence apieces tore.

XCV

And much as Wine has play'd the Infidel,
And robb'd me of my Robe of Honor—Well,
  I wonder often what the Vintners buy
One half so precious as the stuff they sell.

XCVI

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should
    close!
  The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

XCVII

Would but the Desert of the Fountain yield
One glimpse—if dimly, yet indeed, reveal'd,
  To which the fainting Traveler might spring,
As springs the trampled herbage of the field!

XCVIII

Would but some winged Angel ere too late
Arrest the yet unfolded Roll of Fate,
  And make the stern Recorder otherwise
Enregister, or quite obliterate!

XCIX

Ah Love! could you and I with Him conspire
To grasp this sorry Scheme of Things entire,
  Would not we shatter it to bits—and then
Re-mould it nearer to the Heart's Desire!

C

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
  How oft hereafter rising look for us
Through this same Garden—and for *one* in vain!

CI

And when like her, oh Saki, you shall pass
Among the Guests Star-scatter'd on the Grass,
  And in your joyous errand reach the spot
Where I made One—turn down an empty Glass!

EDWARD FITZGERALD.

NOVEMBER 4 AND 5

TARTUFFE

[This famous play of Molière's was first performed at the Court of Versailles in 1664, but was immediately suppressed by all the religious factions. The play's first public appearance was in 1667. Again it was suppressed. In 1669 it appeared again, and there was no serious trouble, but it is interesting to know that at the time of Molière's death there was a movement on the part of the factions to deny him Christian burial on account of the hostility which this play had aroused.]

Dramatis Personæ

Orgon, *husband to* Elmire.
Damis, *his son.*
Valère, Mariane's *lover.*
Cléante, Orgon's *brother-in-law.*
Tartuffe.
M. Loyal, *a tipstaff.*
A Police Officer.
Elmire, Orgon's *wife.*
Madame Pernelle, Orgon's *mother.*
Mariane, Orgon's *daughter.*
Dorine, *her maid.*
Flipote, Madame Pernelle's *servant.*

The scene is in Paris, in Orgon's House.

ACT I

SCENE I.—MADAME PERNELLE, ELMIRE, MARIANE, CLÉANTE, DAMIS, DORINE, FLIPOTE.

MADAME PERNELLE. Come along, Flipote, come along; let us get away from them.

ELMIRE. You walk so fast, that one can hardly keep up with you.

MADAME PERNELLE. Do not trouble yourself, daughter-in-law, do not trouble yourself, do not come any farther; there is no need for all this ceremony.

ELMIRE. We only give you your due. But pray, Mother, why are you in such haste to leave us?

MADAME PERNELLE. Because I cannot bear to see such goings on. No one cares to please me. I leave your house very little edified: all my advice is despised; nothing is respected, everyone has his say aloud, and it is just like the court of King Pétaud.

DORINE. If . . .

MADAME PERNELLE. You are, my dear, a little too much of a talker, and a great deal too saucy for a waiting maid. You give your advice about everything.

DAMIS. But . . .

MADAME PERNELLE. Four letters spell your name, my child, a "fool": I, your grandmother, tell you so; and I have already predicted to my son, your father, a hundred times, that you are fast becoming a good-for-nothing, who will give him nought but trouble.

MARIANE. I think . . .

MADAME PERNELLE. Good-lack! grand-daughter, you play the prude, and to look at you, butter would not melt in your mouth. But still waters run deep, as the saying is; and I do not like your sly doings at all.

ELMIRE. But, Mother . . .

MADAME PERNELLE. By your leave, daughter-in-law, your whole conduct is altogether wrong; you ought to set them a good example; and their late mother managed them a great deal better. You are extravagant; and it disgusts me to see you decked out like a princess. The woman who wishes to please her husband only, daughter-in-law, has no need of so much finery.

CLÉANTE. But after all, Madam . . .

MADAME PERNELLE. As for you, Sir, who are her brother, I esteem, love, and respect you very much; but, nevertheless, if I were my son and her husband, I would beg of you earnestly not to enter our house. You are always laying down maxims which respectable people ought not to follow. I speak to you rather frankly; but it is a way I have got, and I do not mince my words when I have something on my mind.

DAMIS. Your M. Tartuffe is an angel, no doubt. . . .

MADAME PERNELLE. He is a very worthy man, who ought to be listened to; and I cannot, without getting angry, suffer him to be sneered at by a fool like you.

DAMIS. What! am I to allow a censorious bigot

to usurp an absolute authority in this house! and shall we not be permitted to amuse ourselves, unless that precious gentleman condescends to give us leave!

DORINE. If any one were to listen to him and believe in his maxims, one could not do anything without committing a sin; for he controls everything, this carping critic.

MADAME PERNELLE. And whatever he does control, is well controlled. He wishes to lead you on the road to Heaven: and my son ought to make you all love him.

DAMIS. No, look here, Grandmother, neither Father nor any one else shall ever induce me to look kindly upon him. I should belie my heart to say otherwise. His manners every moment enrage me; I can foresee the consequence, and one time or other I shall have to come to an open quarrel with this low-bred fellow.

DORINE. Certainly, it is a downright scandal to see a stranger exercise such authority in this house; to see a beggar, who, when he came, had not a shoe to his foot, and whose whole dress may have been worth twopence, so far forget himself as to cavil at everything, and to assume the authority of a master.

MADAME PERNELLE. Eh! mercy on me! things would go on much better if everything were managed according to his pious directions.

DORINE. He passes for a saint in your opinion; but believe me, he is nothing but a hypocrite.

MADAME PERNELLE. What a tongue!

DORINE. I should not like to trust myself with him, nor with his man Laurent, without a good guarantee.

MADAME PERNELLE. I do not know what the servant may be at heart; but as for the master, I will vouch for him as a good man. You bear him ill-will, and only reject him because he tells all of you the truth. It is against sin that his heart waxes wroth, and his only motive is the interest of Heaven.

DORINE. Ay; but why, particularly for some time past, can he not bear any one to come to the house? What is there offensive to Heaven in a civil visit, that there must be a noise about it fit to split one's ears? Between ourselves, do you wish me to explain? . . . [*pointing to* ELMIRE]. Upon my word, I believe him to be jealous of my mistress.

MADAME PERNELLE. Hold your tongue, and mind what you say. It is not he only who blames these visits. All the bustle of these people who frequent this house, these carriages everlastingly standing at the door, and the noisy crowd of so many servants, cause a great disturbance in the whole neighborhood. I am willing to believe that there is really no harm done; but people will talk of it, and that is not right.

CLÉANTE. Alas, Madam, will you prevent people talking? It would be a very hard thing if, in life, for the sake of the foolish things which may be said about us, we had to renounce our best friends. And even if we could resolve to do so, do

you think we could compel every one to hold his tongue? There is no protection against slander. Let us, therefore, pay no regard to all this silly tittle-tattle; let us endeavor to live honestly, and leave the gossips to say what they please.

DORINE. May not Daphné, our neighbor, and her little husband, be those who speak ill of us? They whose own conduct is the most ridiculous are always the first to slander others. They never fail to catch eagerly at the slightest rumor of a love-affair, to spread the news of it with joy, and to give it the turn which they want. They think to justify their own actions before the world by those of others, painted in colors of their choosing, either in the false expectation of glossing over their own intrigues with some semblance of innocence, or else by making to fall elsewhere some part of that public blame with which they are too heavily burdened.

MADAME PERNELLE. All these arguments are nothing to the purpose. Orante is known to lead an exemplary life. All her cares tend to Heaven; and I have learned from people that she strongly condemns the company who visit here.

DORINE. An admirable pattern indeed, and she is very good, this lady! It is true that she lives very austerely; but age has put this ardent zeal into her breast; people know that she is a prude against her own will. She enjoyed her advantages well enough as long as she was capable of attracting attentions; but, seeing the luster of her eyes become somewhat dim, she renounces the world which is

renouncing her, and conceals under the pompous cloak of lofty wisdom, the decay of her worn-out charms. These are the vicissitudes of coquettes in our time. They find it hard to see their admirers desert them. Thus forsaken, their gloomy anxiety sees no other resource but that of prudery; and the severity of these good women censures everything and pardons nothing. Loudly they blame everyone's life, not through charity, but through envy, which cannot bear another to enjoy those pleasures for which their age gives them no longer a relish.

MADAME PERNELLE [*to* ELMIRE]. These are cock-and-bull stories, made to please you, daughter-in-law. One is obliged to keep silence here, for Madam keeps the ball rolling all day. But I also will have my say in my turn. I tell you that my son has never done anything more sensible than in receiving this devout personage in his house; that Heaven itself, in time of need, has sent him here to reclaim all your erring minds; that for your salvation's sake, you ought to listen to him; and that he censures nothing but what is reprehensible. These visits, these balls, these conversations, are all inventions of the evil one. One never hears a pious word uttered at any of them; nothing but tittle-tattle, nonsense, and silly gossip. Very often our neighbor comes in for his share of it, and there is back-biting going on right and left. In short, sensible people have their heads turned by the confusion of such meetings. A thousand idle stories are told in no time; and, as a certain doctor said very aptly the other day, it is a perfect

tower of Babylon, for everyone chatters to his heart's content; and to show you what brought this up . . . [*pointing to* CLÉANTE]. But here is this gentleman giggling already! Go and look for some fools to laugh at, and without . . . [*to* ELMIRE]. Good-bye, daughter-in-law; I will say no more. I make you a present of the rest, but it will be a fine day when I set my foot in your house again. [*Slapping* FLIPOTE'S *face.*] Come along you, you stand dreaming and gaping here. Ods bobs! I shall warm your ears for you. March on, slut, march on.

SCENE II.—CLÉANTE, DORINE.

CLÉANTE. I shall not go with her, for fear she should fall foul of me again; that this good lady. . .

DORINE. Ah! it is a pity that she does not hear you say so: she would tell you that you are good, but that she is not yet old enough to be called so.

CLÉANTE. How she fired up against us for nothing! And how infatuated she seems with her Tartuffe!

DORINE. Oh! indeed, all this is nothing compared with the son: and if you saw him, you would say it is much worse. During our troubles he acted like a man of sense, and displayed some courage in the service of his prince; but since he has grown so fond of this Tartuffe, he is become a perfect dolt. He calls him brother, and loves him in his very soul a hundred times better than either mother, son, daughter, or wife. He is the sole

confidant of all his secrets, and the prudent director of all his actions; he caresses him, embraces him; and one could show no more affection, I think, to a mistress. He will have him seated at the upper end of the table, and is delighted to see him eat as much as six; the choicest morsels of everything must be given to him; and, if he happens to belch, he says to him "God preserve you." In short, he is crazy about him; he is his all, his hero; he admires everything he does, he quotes him on all occasions; he looks upon his most trifling actions as miracles, and every word he utters is considered an oracle. The other, who knows his dupe, and wishes to make the most of him, has the art of dazzling him by a hundred deceitful appearances. His pretended devotion draws money from him at every hour of the day; and assumes the right of commenting upon the conduct of every one of us. Even the jackanapes, his servant, pretends also to read us a lesson; he comes preaching to us with fierce looks, and throws away our ribbons, our paint, and our patches. Only the other day, the wretch tore a handkerchief which he had found between the leaves of "The Flower of the Saints," saying that it was a dreadful sin to bring these holy things into contact with the devil's deckings.

SCENE III.—ELMIRE, MARIANE, DAMIS, CLÉANTE, DORINE.

ELMIRE [*to* CLÉANTE]. You are very fortunate not to have assisted at the speech to which she

treated us at the door. But I have just seen my husband; and as he did not see me, I shall go upstairs to await his coming.

CLÉANTE. I will wait for him here, with small pleasure; and merely say how do ye do to him.

SCENE IV.—CLÉANTE, DAMIS, DORINE.

DAMIS. Just sound him about this marriage of my sister. I suspect that Tartuffe is opposed to it because he makes my father use so many evasions; and you are not ignorant how greatly I am interested in it. . . . If the same passion fires my sister's and Valère's heart, the sister of this friend is, as you know, dear to me; and if it were necessary . . .

DORINE. Here he is.

SCENE V.—ORGON, CLÉANTE, DORINE.

ORGON. Ha! good morrow, brother.

CLÉANTE. I was just going, and am glad to see you returned. The country is not very cheering at present.

ORGON. Dorine . . . [*to* CLÉANTE]. Pray one moment, brother-in-law. Allow me to inquire the news here to ease my mind. [*To* DORINE.] Has everything gone on well these two days? What are they doing, and how are they all?

DORINE. The day before yesterday my mistress had an attack of fever until evening, accompanied by an extraordinary headache.

ORGON. And Tartuffe?

DORINE. Tartuffe! He is wonderfully well, stout and fat, with a fresh complexion, and a ruddy mouth.

ORGON. Poor fellow!

DORINE. In the evening she felt very sick, and could not touch a morsel of supper, so violent was still the pain in her head.

ORGON. And Tartuffe?

DORINE. He supped by himself in her presence; and very devoutly ate two partridges, and half a leg of mutton hashed.

ORGON. Poor fellow!

DORINE. The whole night she did not close her eyes for a moment. She was so feverish that she could not sleep, and we were obliged to sit up with her until morning.

ORGON. And Tartuffe?

DORINE. Pleasantly overcome with sleep, he went to his room when he left the table; and jumped into his cozy bed, where he slept undisturbed until morning.

ORGON. Poor fellow!

DORINE. We at length prevailed upon the mistress to be bled; and she was almost immediately relieved.

ORGON. And Tartuffe?

DORINE. He picked up his courage again as he ought to; and, to fortify himself against all harm, he drank four large draughts of wine at breakfast, to make up for the blood that the mistress had lost.

ORGON. Poor fellow!

DORINE. At present, they are both well; and I shall go and inform the mistress how glad you feel at her recovery.

SCENE VI.—ORGON, CLÉANTE.

CLÉANTE. She is laughing at you to your face, brother: and, without wishing to make you angry, I must tell you candidly that it is not without reason. Was there ever such a whim heard of? Can it be possible that any man could so charm you nowadays as to make you forget everything for him? That after having relieved his indigence, in your own house, you should go as far as . . .

ORGON. Stop, brother-in-law, you do not know the man of whom you are speaking?

CLÉANTE. I do not know him, if you like; but after all, in order to know what sort of man he is . . .

ORGON. You would be charmed to know him, brother; and there would be no end to your delight. He is a man . . . who . . . ah . . . a man . . . in short, a man. One who acts up to his own precepts, enjoys a profound peace, and looks upon the whole world as so much dirt. Yes; I am quite another man since I conversed with him; he teaches me to set my heart upon nothing; he detaches my mind from all friendship; and I could see brother, children, mother, and wife die, without troubling myself in the least about it.

CLÉANTE. Humane sentiments these, brother!

ORGON. Ah! if you had seen how I first met him, you would have conceived the same friendship for him that I feel. Every day he came to church, and, with a gentle mien, kneeled down opposite me. He attracted the notice of the whole congregation by the fervency with which he sent up his prayers to Heaven. He uttered sighs, was enraptured, and humbly kissed the ground every moment: and when I went out, he swiftly ran before me to offer me holy water at the door. Informed by his servant, who imitates him in everything, of his poverty, and who he was, I made him some presents: but, with great modesty, he always wished to return some part of them. "It is too much," he would say; "too much by half; I do not deserved your pity." And when I refused to take them back again, he would go and give them to the poor before my face. At length Heaven moved me to take him to my house, and since then, everything seems to prosper here. I perceive that he reproves everything, and that he takes a great interest, even in my wife, for my sake. He warns me of the people who look too lovingly at her, and he is six times more jealous of her than I am. But you cannot believe how far his zeal goes: the slightest trifle in himself he calls a sin; a mere nothing is sufficient to shock him; so much so that he accused himself, the other day, of having caught a flea whilst he was at his devotions, and of having killed it with too much anger.

CLÉANTE. Zounds! I believe you are mad, brother. Are you making game of me with such

a speech? and do you pretend that all this fooling. . .

ORGON. Brother, this discourse savors of free-thinking. You are somewhat tainted with it; and, as I have often told you, you will get yourself into some unpleasant scrape.

CLÉANTE. The usual clap-trap of your set; they wish everyone to be blind like themselves. To keep one's eyes open is to be a free-thinker; and whosoever does not worship empty mummeries has neither respect for, nor faith in, holy things. Go along; all your speeches do not frighten me; I know what I am saying, and Heaven sees my heart. We are not the slaves of your formalists. There are hypocrites in religion as well as pretenders to courage; and as we never find the truly brave man make much noise where honor leads him, no more are the good and truly pious, whom we ought to follow, those who make so many grimaces. What! would you make no distinction between hypocrisy and true devotion? Would you treat them both alike, and give the same honor to the mask as to the face; put artifice on a level with sincerity, confound appearance with reality, value the shadow as much as the substance; and false coin the same as real? Men, for the most part, are strange creatures, and never keep the right mean; reason's boundaries are too narrow for them; in every character they overact their parts; and they often spoil the noblest designs, because they exaggerate, and carry them too far. This by the way, brother.

ORGON. Yes, you are no doubt a doctor to be looked up to; you possess all the world's wisdom; you are the only sage, and the only enlightened man, an oracle, a Cato of the present age; and all men, compared with you, are fools.

CLÉANTE. I am not, brother, a doctor to be looked up to; nor do I possess all the world's wisdom. But, in one word, I know enough to distinguish truth from falsehood. And as I know no character more worthy of esteem than the truly devout, nor anything in the world more noble or beautiful than the holy fervor of sincere piety, so I know nothing more odious than the whited sepulcher of a pretended zealot, than those downright impostors, those devotees, for public show, whose sacrilegious and deceitful grimaces abuse with impunity, and make a jest, according to their fancy, of what men hold most holy and sacred; those men who, from motives of self-interest, make a trade of piety, and would purchase honor and reputation at the cost of a hypocritical turning up of the eyes and pretended raptures; those men, I say, whom we see possessed with such an uncommon ardor for the next world, in order to make their fortunes in this; who, with great unction and many prayers, daily recommend and preach solitude in the midst of the court; who know how to reconcile their zeal with their vices; who are passionate, vindictive, without belief, full of artifice, and would, in order to destroy a man, insolently cover their fierce resentment under the cloak of Heaven's interests. They are the more dangerous in their bitter wrath

because they use against us weapons which men reverence, and because their passion, for which they are commended, prompts them to assassinate us with a consecrated blade. One sees too many of those vile characters, but the really devout at heart are easily recognized. Our age has shown us some, brother, who may serve us as glorious examples. Look at Ariston, look at Périandre, Oronte, Alcidamas, Polydore, Clitandre—no one disputes their title. But they do not boast of their virtue. One does not see this unbearable ostentation in them; and their piety is human, is tractable; they do not censure all our doings, they think that these corrections would show too much pride on their part; and, leaving big words to others, they reprove our actions by their own. They do not think anything evil, because it seems so, and their mind is inclined to judge well of others. They have no cabals, no intrigues; all their anxiety is to live well themselves. They never persecute a sinner; they hate sin only, and do not vindicate the interest of Heaven with greater zeal than Heaven itself. These are my people, that is the true way to act; that is, in short, an example to be followed. Your man, to speak plainly, is not of that stamp; you vaunt his zeal with the utmost good faith; but I believe that you are dazzled by a false glare.

ORGON. My dear brother-in-law, have you had your say?

CLÉANTE. Yes.

ORGON [*going*]. I am your humble servant.

CLÉANTE. Pray, one word more, brother. Let us drop this conversation. You know that Valère has your promise to be your son-in-law.

ORGON. Yes.

CLÉANTE. And that you would appoint a day for the wedding.

ORGON. True.

CLÉANTE. Why then defer the ceremony?

ORGON. I do not know.

CLÉANTE. Have you another design in your mind?

ORGON. Perhaps so.

CLÉANTE. Will you break your word?

ORGON. I do not say that.

CLÉANTE. There is no obstacle, I think, to prevent you from fulfilling your promise?

ORGON. That is as it may be.

CLÉANTE. Why so much ado about a single word? Valère sent me to you about it.

ORGON. Heaven be praised for that!

CLÉANTE. But what answer shall I give him?

ORGON. Whatever you please.

CLÉANTE. But it is necessary to know your intentions. What are they?

ORGON. To do just what Heaven ordains.

CLÉANTE. But to the point. Valère has your promise: will you keep it or not?

ORGON. Farewell.

CLÉANTE [*alone*]. I fear some misfortune for his love, and I ought to inform him of what is going on.

ACT II

SCENE I.—ORGON, MARIANE.

ORGON. Mariane.

MARIANE. Father?

ORGON. Come here; I have something to say to you privately.

MARIANE [*to* ORGON, *who is looking into a closet*]. What are you looking for?

ORGON. I am looking whether there is any one there who might overhear us; for it is a most likely little place for such a purpose. Now we are all right. Mariane, I have always found you of a sweet disposition, and you have always been very dear to me.

MARIANE. I am much obliged to you for this fatherly affection.

ORGON. That is very well said, daughter; and to deserve it, your only care should be to please me.

MARIANE. That is my greatest ambition.

ORGON. Very well. What say you of our guest Tartuffe?

MARIANE. Who? I?

ORGON. You. Be careful how you answer.

MARIANE. Alas! I will say whatever you like of him.

SCENE II.—ORGON, MARIANE, DORINE [*entering softly and keeping behind* ORGON, *without being seen*].

ORGON. That is sensibly spoken. . . . Tell me then, my child, that he is a man of the highest

worth; that he has touched your heart; and that it would be pleasant to you to see him, with my approbation, become your husband. Eh? [MARIANE *draws away with surprise.*]

MARIANE. He!

ORGON. What is the matter?

MARIANE. What did you say?

ORGON. What?

MARIANE. Did I mistake?

ORGON. How?

MARIANE. What would you have me say has touched my heart, Father, and whom would it be pleasant to have for a husband, with your approbation?

ORGON. Tartuffe.

MARIANE. But it is nothing of the kind, Father, I assure you. Why would you have me tell such a falsehood?

ORGON. But I wish it to be a truth; and it is sufficient for you that I have resolved it so.

MARIANE. What, Father, would you . . .

ORGON. Yes, daughter, I intend by your marriage to unite Tartuffe to my family. He shall be your husband; I have decided that; and as on your duty I . . . [*perceiving* DORINE]. What are you doing here? Your anxious curiosity is very great, my dear, to induce you to listen to us in this manner.

DORINE. In truth, I do not know whether this is a mere report, arising from conjecture or from chance; but they have just told me the news of this marriage, and I treated it as a pure hoax.

ORGON. Why so! Is the thing incredible?

DORINE. So much so, that even from you, Sir, I do not believe it.

ORGON. I know how to make you believe it, though.

DORINE. Yes, yes, you are telling us a funny story.

ORGON. I am telling you exactly what you will see shortly.

DORINE. Nonsense!

ORGON. What I say is not in jest, daughter.

DORINE. Come, do not believe your father; he is joking.

ORGON. I tell you . . .

DORINE. No, you may say what you like; nobody will believe you.

ORGON. My anger will at last . . .

DORINE. Very well! we will believe you, then; and so much the worse for you. What! is it possible, Sir, that, with that air of common sense, and this great beard in the very midst of your face, you would be foolish enough to be willing to . . .

ORGON. Now listen: you have taken certain liberties in this house which I do not like; I tell you so, my dear.

DORINE. Let us speak without getting angry, Sir, I beg. Is it to laugh at people that you have planned this scheme? Your daughter is not suitable for a bigot: he has other things to think about. And, besides, what will such an alliance bring you? Why, with all your wealth, go and choose a beggar for your son-in-law . . .

ORGON. Hold your tongue. If he has nothing, know that it is just for that that we ought to esteem him. His poverty is no doubt an honest poverty; it ought to raise him above all grandeur because he has allowed himself to be deprived of his wealth by his little care for worldly affairs, and his strong attachment to things eternal. But my assistance may give him the means of getting out of his troubles, and of recovering his property. His estates are well known in his country; and, such as you see him, he is quite the nobleman.

DORINE. Yes, so he says; and this vanity, Sir, does not accord well with piety. Whosoever embraces the innocence of a holy life should not boast so much about his name and his lineage; and the humble ways of piety do but ill agree with this outburst of ambition. What is the good of this pride? . . . But this discourse offends you: let us speak of himself, and leave his nobility alone. Would you, without some compunction, give a girl like her to a man like him? And ought you not to have some regard for propriety, and foresee the consequences of such a union? Be sure that a girl's virtue is in danger when her choice is thwarted in her marriage; that her living virtuously depends upon the qualities of the husband whom they have chosen for her, and that those whose foreheads are pointed at everywhere often make of their wives what we see that they are. It is, in short, no easy task to be faithful to husbands cut out after a certain model; and he who gives to

his daughter a man whom she hates, is responsible to Heaven for the faults she commits. Consider to what perils your design exposes you.

ORGON. I tell you I must learn from her what to do!

DORINE. You cannot do better than follow my advice.

ORGON. Do not let us waste any more time with this silly prattle, daughter; I am your father, and know what is best for you. I had promised you to Valère; but besides his being inclined to gamble, as I am told, I also suspect him to be somewhat of a free-thinker; I never notice him coming to church.

DORINE. Would you like him to run there at your stated hours, like those who go there only to be seen?

ORGON. I am not asking your advice upon that. The other candidate for your hand is, in short, on the best of terms with Heaven, and that is a treasure second to none. This union will crown your wishes with every kind of blessings, it will be replete with sweetness and delight. You shall live together in faithful love, really like two children, like two turtle-doves; there will be no annoying disputes between you; and you will make anything you like of him.

DORINE. She? she will never make anything but a fool of him, I assure you.

ORGON. Heyday! what language!

DORINE. I say that he has the appearance of

one, and that his destiny, Sir, will be stronger than all your daughter's virtue.

ORGON. Leave off interrupting me, and try to hold your tongue, without poking your nose into what does not concern you.

DORINE [*she continually interrupts him as he turns round to speak to his daughter*]. I speak only for your interest, Sir.

ORGON. You interest yourself too much; hold your tongue, if you please.

DORINE. If one did not care for you . . .

ORGON. I do not wish you to care for me.

DORINE. And I will care for you, Sir, in spite of yourself.

ORGON. Ah!

DORINE. Your honor is dear to me, and I cannot bear to see you the byeword of everyone.

ORGON. You will not hold your tongue?

DORINE It is a matter of conscience not to allow you to form such an alliance.

ORGON. Will you hold your tongue, you serpent, whose brazen face . . .

DORINE. What! you are religious, and fly in a rage.

ORGON. Yes, all your nonsense has excited my choler, and once for all, you shall hold your tongue.

DORINE. Be it so. But, though I do not say a word, I will think none the less.

ORGON. Think, if you like; but take care not to say a word, or . . . [*turning to his daughter*].

That will do. As a sensible man, I have carefully weighed everything.

DORINE [*aside*]. It drives me mad that I must not speak.

ORGON. Without being a fop, Tartuffe's mien is such . . .

DORINE. Yes, his is a very pretty phiz!

ORGON. That even if you have no sympathy with his other gifts . . .

DORINE [*aside*]. She has got a bargain! [ORGON *turns to* DORINE, *and, with crossed arms, listens and looks her in the face.*] If I were in her place, assuredly no man should marry me against my will with impunity; and I would show him, and that soon after the ceremony, that a woman has always a revenge at hand.

ORGON [*to* DORINE]. Then you do not heed what I say?

DORINE. What are you grumbling at? I did not speak to you.

ORGON. What did you do then?

DORINE. I was speaking to myself.

ORGON [*aside*]. Very well! I must give her a backhander to pay her out for her extreme insolence. [*He puts himself into a position to slap* DORINE'S *face; and, at every word which he says to his daughter, he turns round to look at* DORINE, *who stands bolt upright without speaking.*] You ought to approve of my plan, daughter . . . and believe that the husband whom I have selected for you . . . [*to* DORINE]. Why do you not speak to yourself?

DORINE. I have nothing to say to myself.

ORGON. Just another little word.

DORINE. It does not suit me.

ORGON. I was looking out for you, be sure.

DORINE. I am not such a fool as you think me!

ORGON. In short, daughter, you must obey, and show a complete deference to my choice.

DORINE [*running away*]. I would not care a straw for such a husband.

ORGON [*failing to slap* DORINE'S *face*]. You have a pestilent hussy with you, daughter, with whom I cannot put up any longer without forgetting myself. I do not feel equal to continue our conversation now; her insolent remarks have set my brain on fire, and I must have a breath of air to compose myself.

SCENE III.—MARIANE, DORINE.

DORINE. Tell me have you lost your speech? And must I act your part in this affair? To allow such a senseless proposal to be made to you, without saying the least word against it!

MARIANE. What would you have me do against a tyrannical father?

DORINE. That which is necessary to ward off such a threat.

MARIANE. What?

DORINE. Tell him that you cannot love by proxy, that you marry for yourself, and not for him; that, you being the only one concerned in this matter, it is you, and not he, who must like the husband, and that since Tartuffe is so charm-

ing in his eyes, he may marry him himself without let or hindrance.

MARIANE. Ah! a father, I confess, has so much authority over us, that I have never had the courage to answer him.

DORINE. But let us argue this affair. Valère has proposed for you: do you love him, pray, or do you not?

MARIANE. Ah! you do my feelings great injustice, Dorine, to ask me such a question. Have I not a hundred times opened my heart to you? and do not you know the warmth of my affection for him?

DORINE. How do I know whether your lips have spoken what your heart felt? and whether you have any real regard for this lover?

MARIANE. You wrong me greatly in doubting it, Dorine; for my true sentiments have been but too clearly shown.

DORINE. You really love him, then?

MARIANE. Yes, very passionately.

DORINE. And, to all appearance, he loves you as well?

MARIANE. I believe so.

DORINE. And you are both equally eager to marry each other?

MARIANE. Assuredly.

DORINE. What do you expect from this other match then?

MARIANE. To kill myself, if they force me to it.

DORINE. Very well. That is a resource I did not think of; you have only to die to get out

of trouble. The remedy is doubtless admirable. It drives me mad to hear this sort of talk.

MARIANE. Good gracious! Dorine, what a temper you get into! You do not sympathize in the least with people's troubles.

DORINE. I do not sympathize with people who talk stupidly, and, when an opportunity presents itself, give way as you do!

MARIANE. But what would you have me do? If I am timid . . .

DORINE. Love requires firmness.

MARIANE. But have I wavered in my affection towards Valère? and is it not his duty to obtain a father's consent?

DORINE. But what! if your father is a downright churl, who is completely taken up with Tartuffe, and will break off a match he had agreed on, is your lover to be blamed for that?

MARIANE. But am I, by a flat refusal and a scornful disdain, to let everyone know how much I am smitten? However brilliant Valère may be, am I to forget the modesty of my sex, and my filial duty? And would you have me display my passion to the whole world . . .

DORINE. No, I would have you do nothing of the sort. I perceive that you would like to be Monsieur Tartuffe's; and I should be wrong, now that I come to think of it, to turn you from such a union. What right have I to oppose your wishes? The match in itself is very advantageous. Monsieur Tartuffe! oh, oh! That is not a proposal to be despised. Certainly Monsieur Tartuffe, all things

considered, is no fool; no, not at all, and it is no small honor to be his better half. Already everyone crowns him with glory. He is a noble in his own country, handsome in appearance; he has red ears and a florid complexion. You will live only too happily with such a husband.

MARIANE. Good gracious! . . .

DORINE. How joyful you will be to see yourself the wife of such a handsome husband!

MARIANE. Ah! leave off such talk, I pray, and rather assist me to free myself from this match. It is finished: I yield, and am ready to do anything.

DORINE. No, a daughter ought to obey her father, even if he wishes her to marry an ape. Yours is an enviable fate: of what do you complain? You will drive down in the stage-coach to his native town, where you will find plenty of uncles and cousins, whom it will be your great delight to entertain. You will be introduced directly into the best society. You will go and pay the first visits to the wife of the bailie, and of the assessor, who will do you the honor of giving you a folding-chair. There, at carnival time, you may expect a ball, with the grand band of musicians, to wit, two bagpipes, and sometimes Fagotin and the marionettes. If your husband, however . . .

MARIANE. Oh! you kill me. Try rather to assist me with your counsels.

DORINE. I am your servant.

MARIANE. Ah! for pity's sake, Dorine . . .

DORINE. This affair ought to go on, to punish you.

MARIANE. There's a good girl!

DORINE. No.

MARIANE. If I declare to you that . . .

DORINE. Not at all. Tartuffe is the man for you, and you shall have a taste of him.

MARIANE. You know that I have always confided in you: do . . .

DORINE. No, it is of no use, you shall be Tartuffed.

MARIANE. Very well, since my misfortunes cannot move you, leave me henceforth entirely to my despair. My heart shall seek help from that; and I know an infallible remedy for my sufferings. [*She wishes to go.*]

DORINE. Stop, stop, come back. I give in. In spite of all, I must take compassion on you.

MARIANE. Look here, Dorine, if they inflict this cruel martyrdom upon me, I shall die of it, I tell you.

DORINE. Do not fret yourself. We will cleverly prevent. . . . But here comes Valère, your lover.

SCENE IV.—VALÈRE, MARIANE, DORINE.

VALÈRE. I have just been told a piece of news, Madam, which I did not know, and which is certainly very pretty.

MARIANE. What is it?

VALÈRE. That you are going to be married to Tartuffe.

MARIANE. My father has taken this idea into his head, certainly.

VALÈRE. Your father, Madam . . .

MARIANE. Has altered his mind: he has just proposed this affair to me.

VALÈRE. What! seriously?

MARIANE. Yes, seriously, he has openly declared himself for this match.

VALÈRE. And what have you decided, in your own mind, Madam?

MARIANE. I know not.

VALÈRE. The answer is polite. You know not?

MARIANE. No.

VALÈRE. No?

MARIANE. What do you advise me?

VALÈRE. I, I advise you to take this husband.

MARIANE. Is that your advice?

VALÈRE. Yes.

MARIANE. Seriously?

VALÈRE. Doubtless. The choice is glorious, and well worth consideration.

MARIANE. Very well, Sir, I shall act upon the advice.

VALÈRE. That will not be very painful, I think.

MARIANE. Not more painful than for you to give it.

VALÈRE. I gave it to please you, Madam.

MARIANE. And I shall follow it to please you.

DORINE. [*Retiring to the further part of the stage.*] Let us see what this will come to.

VALÈRE. This then is your affection? And it was all deceit when you. . .

MARIANE. Do not let us speak of that, I pray. You have told me quite candidly that I ought to accept the husband selected for me; and I declare that I intend to do so, since you give me this wholesome advice.

VALÈRE. Do not make my advice your excuse. Your resolution was taken beforehand; and you catch at a frivolous pretext to justify the breaking of your word.

MARIANE. Very true, and well put.

VALÈRE. No doubt; and you never had any real affection for me.

MARIANE. Alas! think so, if you like.

VALÈRE. Yes, yes, if I like; but my offended feelings may perhaps forestall you in such a design; and I know where to offer both my heart and my hand.

MARIANE. Ah! I have no doubt of it; and the love which merit can command . . .

VALÈRE. For Heaven's sake, let us drop merit. I have but little, no doubt; and you have given proof of it. But I hope much from the kindness of some one whose heart is open to me, and who will not be ashamed to consent to repair my loss.

MARIANE. The loss is not great: and you will easily enough console yourself for this change.

VALÈRE. I shall do my utmost, you may depend. A heart that forgets us wounds our self-love; we must do our best to forget it also; if we

do not succeed, we must at least pretend to do so: for the meanness is unpardonable of still loving when we are forsaken.

MARIANE. This is, no doubt, an elevated and noble sentiment.

VALÈRE. It is so; and every one must approve of it. What! would you have me forever to nourish my ardent affection for you, and not elsewhere bestow that heart which you reject, whilst I see you, before my face, pass into the arms of another?

MARIANE. On the contrary; as for me, that is what I would have you do, and I wish it were done already.

VALÈRE. You wish it?

MARIANE. Yes.

VALÈRE. This is a sufficient insult, Madam; and I shall satisfy you this very moment. [*He pretends to go.*]

MARIANE. Very well.

VALÈRE [*coming back*]. Remember, at least, that you yourself drive me to this extremity.

MARIANE. Yes.

VALÈRE [*coming back once more*]. And that I am only following your example.

MARIANE. Very well, my example.

VALÈRE [*going*]. That will do: you shall be obeyed on the spot.

MARIANE. So much the better.

VALÈRE [*coming back again*]. This is the last time that you will ever see me.

MARIANE. That is right.

VALÈRE [*goes, and turns around at the door*]. He?

MARIANE. What is the matter?

VALÈRE. Did you call me?

MARIANE. I! You are dreaming.

VALÈRE. Well! then I will be gone. Farewell, Madam. [*He goes slowly.*]

MARIANE. Farewell, Sir.

DORINE [*to* MARIANE]. I think that you are losing your senses with all this folly. I have all along allowed you to quarrel, to see what it would lead to at last. Hullo, M. Valère. [*She takes hold of* VALÈRE'S *arm.*]

VALÈRE [*pretending to resist*]. Well! what do you want, Dorine?

DORINE. Come here.

VALÈRE. No, no, I feel too indignant. Do not hinder me from doing as she wishes me.

DORINE. Stop.

VALÈRE. No; look here, I have made up my mind.

DORINE. Ah!

MARIANE [*aside*]. He cannot bear to see me, my presence drives him away; and I had therefore much better leave the place.

DORINE [*quitting* VALÈRE *and running after* MARIANE]. Now for the other! Where are you running to?

MARIANE. Let me alone.

DORINE. You must come back.

MARIANE. No, no, Dorine; it is of no use detaining me.

VALÈRE [*aside*]. I see, but too well, that the sight of me annoys her; and I had, no doubt, better free her from it.

DORINE [*leaving* MARIANE *and running after* VALÈRE]. What, again! The devil take you! Yes. I will have it so. Cease this fooling, and come here, both of you. [*She holds them both.*]

VALÈRE [*to* DORINE]. But what are you about?

MARIANE [*to* DORINE]. What would you do?

DORINE. I would have you make it up together, and get out of this scrape. [*To* VALÈRE.] Are you mad to wrangle in this way?

VALÈRE. Did you not hear how she spoke to me?

DORINE [*to* MARIANE]. Aren't you silly to have got into such a passion?

MARIANE. Did you not see the thing, and how he has treated me?

DORINE. Folly on both sides [*to* VALÈRE]. She has no other wish than to remain yours, I can vouch for it. [*To* MARIANE.] He loves none but you, and desires nothing more than to be your husband. I will answer for it with my life.

MARIANE [*to* VALÈRE]. Why then did you give me such advice?

VALÈRE [*to* MARIANE]. Why did you ask me for it on such a subject?

DORINE. You are a pair of fools. Come, your hands, both of you. [*To* VALÈRE.] Come, yours.

VALÈRE [*giving his hand to* DORINE]. What is the good of my hand?

DORINE [*to* MARIANE]. Come now! yours.

MARIANE [*giving hers*]. What is the use of all this?

DORINE. Good Heavens! quick, come on. You love each other better than you think. [VALÈRE *and* MARIANE *hold each other's hands for some time without speaking.*]

VALÈRE [*turning towards* MARIANE]. Do not do things with such bad grace; look at one a little without any hatred. [MARIANE *turns to* VALÈRE, *and gives him a little smile.*]

DORINE. Truth to tell, lovers are great fools!

VALÈRE [*to* MARIANE]. Now really! have I no reason to complain of you; and, without an untruth, are you not a naughty girl to delight in saying disagreeable things?

MARIANE. And you, are you not the most ungrateful fellow . . .

DORINE. Leave all this debate till another time, and let us think about averting this confounded marriage.

MARIANE. Tell us, then, what we are to do.

DORINE. We must do many things [*to* MARIANE.] Your father does but jest [*to* VALÈRE]; and it is all talk. [*To* MARIANE.] But as for you, you had better appear to comply quietly with his nonsense, so that, in case of need, it may be easier for you to put off this proposed marriage. In gaining time, we gain everything. Sometimes you can pretend a sudden illness, that will necessitate a delay; then you can pretend some evil omens, that you unluckily met a corpse, broke a looking-glass, or dreamed of muddy water. In

short, the best of it is that they cannot unite you to any one else but him, unless you please to say yes. But the better, to succeed, I think it advisable that you should not be seen talking together. [*To* VALÈRE.] Now go; and without delay, employ your friends to make Orgon keep his promise to you. We will interest her brother, and enlist her mother-in-law on our side. Good-bye.

VALÈRE [*to* MARIANE]. Whatever efforts we may make together, my greatest hope, to tell the truth, is in you.

MARIANE [*to* VALÈRE]. I cannot answer for the will of a father; but I shall be no one but Valère's.

VALÈRE. Oh, how happy you make me! And, whatever they may attempt . . .

DORINE. Ah! lovers are never weary of prattling. Be off, I tell you.

VALÈRE [*goes a step, and returns*]. After all . . .

DORINE. What a cackle! Go you this way; and you, the other. [DORINE *pushes each of them by the shoulder, and compels them to separate.*]

ACT III

SCENE I.—DAMIS, DORINE.

DAMIS. May lightning strike me dead on the spot, may everyone treat me as the greatest of scoundrels, if any respect or authority shall stop me from doing something rash!

DORINE. Curb this temper for Heaven's sake: your father did but mention it. People do not carry out all their proposals; and the road between the saying and the doing is a long one.

DAMIS. I must put a stop to this fellow's plots, and whisper a word or two in his ear.

DORINE. Gently, pray! leave him, and your father as well, to your mother-in-law's management. She has some influence with Tartuffe: he agrees to all that she says, and I should not wonder if he had some sneaking regard for her. Would to Heaven that it were true! A pretty thing that would be. In short, your interest obliges her to send for him: she wishes to sound him about this marriage that troubles you, to know his intentions, and to acquaint him with the sad contentions which he may cause, if he entertains any hope on this subject. His servant told me he was at prayers, and that I could not get sight of him; but said that he was coming down. Go, therefore, I pray you, and let me wait for him.

DAMIS. I may be present at this interview.

DORINE. Not at all. They must be alone.

DAMIS. I shall not say a word to him.

DORINE. You deceive yourself: we know your usual outbursts; and that is just the way to spoil all. Go.

DAMIS. No; I will see, without getting angry.

DORINE. How tiresome you are! Here he comes. Go away. [DAMIS *hides himself in a closet at the farther end of the stage.*]

SCENE II.—TARTUFFE, DORINE.

TARTUFFE. [*The moment he perceives* DORINE, *he begins to speak loudly to his servant, who is behind.*] Laurent, put away my hair shirt and my scourge, and pray that Heaven may ever enlighten you. If any one calls to see me, say that I have gone to the prisoners to distribute the alms which I have received.

DORINE [*aside*]. What affectation and boasting!

TARTUFFE. What do you want?

DORINE. To tell you . . .

TARTUFFE [*pulling a handkerchief from his pocket*]. For Heaven's sake! before you go any farther, take this handkerchief, I pray.

DORINE. For what?

TARTUFFE. Cover this bosom, which I cannot bear to see. The spirit is offended by such sights, and they evoke sinful thoughts.

DORINE. You are, then, mighty susceptible to temptation; and the flesh seems to make a great impression on your senses! I cannot tell, of course, what heat inflames you: but my desires are not so easily aroused; and I could see you naked from top to toe, without being in the least tempted by the whole of your skin.

TARTUFFE. Be a little more modest in your expressions, or I shall leave you on the spot.

DORINE. No, no, it is I who am going to leave you to yourself; and I have only two words to say to you. My mistress is coming down into this

parlor, and wishes the favor of a minute's conversation with you.

TARTUFFE. Alas! with all my heart.

DORINE [*aside*]. How he softens down! Upon my word, I stick to what I have said of him.

TARTUFFE. Will she be long?

DORINE. Methinks I hear her. Yes, it is herself, and I leave you together.

SCENE III.—ELMIRE, TARTUFFE.

TARTUFFE. May Heaven, in its mighty goodness, for ever bestow upon you health, both of soul and body, and bless your days as much as the humblest of its votaries desires.

ELMIRE. I am much obliged for this pious wish. But let us take a seat, to be more at ease.

TARTUFFE [*seated*]. Are you quite recovered from your indisposition?

ELMIRE [*seated*]. Quite; the fever soon left me.

TARTUFFE. My prayers are not deserving enough to have drawn this grace from above; but not one of them ascended to Heaven that had not your recovery for its object.

ELMIRE. You are too anxious in your zeal for me.

TARTUFFE. We cannot cherish your dear health too much; and to re-establish yours, I would have given mine.

ELMIRE. That is pushing Christian charity very far; and I feel much indebted to you for all this kindness.

TARTUFFE. I do much less for you than you deserve.

ELMIRE. I wished to speak to you in private about a certain matter, and am glad that no one is here to observe us.

TARTUFFE. I am equally delighted; and, indeed, it is very pleasant to me, Madam, to find myself alone with you. I have often asked Heaven for this opportunity, but, till now, in vain.

ELMIRE. What I wish is a few words with you, upon a small matter, in which you must open your heart and conceal nothing from me. [DAMIS, *without showing himself, half opens the door of the closet into which he had retired to listen to the conversation.*]

TARTUFFE. And I will also, in return for this rare favor, unbosom myself entirely to you, and swear to you that the reports which I have spread about the visits which you receive in homage of your charms, do not spring from any hatred toward you, but rather from a passionate zeal which carries me away, and out of a pure motive . . .

ELMIRE. That is how I take it. I think it is for my good that you trouble yourself so much.

TARTUFFE [*taking* ELMIRE'S *hand and pressing her fingers*]. Yes, Madam, no doubt; and my fervor is such . . .

ELMIRE. Oh! you squeeze me too hard.

TARTUFFE. It is through excess of zeal. I never had any intention of hurting you, and

would sooner . . . [*He places his hand on* ELMIRE'S *knee.*]

ELMIRE. What does your hand there?

TARTUFFE. I am only feeling your dress: the stuff is very soft.

ELMIRE. Oh! please leave off, I am very ticklish. [ELMIRE *pushes her chair back, and* TARTUFFE *draws near with his.*]

TARTUFFE [*handling* ELMIRE'S *collar*]. Bless me! how wonderful is the workmanship of this lace! They work in a miraculous manner nowadays; never was anything so beautifully made.

ELMIRE. It is true. But let us have some talk about our affair. I have been told that my husband wishes to retract his promise, and give you his daughter. Is it true? Tell me.

TARTUFFE. He has hinted something to me; but to tell you the truth, Madam, that is not the happiness for which I am sighing: I behold elsewhere the marvelous attraction of that bliss which forms the height of my wishes.

ELMIRE. That is because you have no love for earthly things.

TARTUFFE. My breast does not contain a heart of flint.

ELMIRE. I believe that all your sighs tend toward Heaven, and that nothing here below rouses your desires.

TARTUFFE. The love which attaches us to eternal beauties does not stifle in us the love of earthly things; our senses may easily be charmed by the perfect works which Heaven has created. Its

reflected loveliness shines forth in such as you; but in you alone it displays its choicest wonders. It has diffused on your face such a beauty, that it dazzles the eyes and transports the heart; nor could I behold you, perfect creature, without admiring in you nature's author, and feeling my heart smitten with an ardent love for the most beautiful of portraits, wherein he has reproduced himself. At first I feared that this secret ardor might be nothing but a cunning snare of the foul fiend; and my heart even resolved to fly your presence, thinking that you might be an obstacle to my salvation. But at last I found, O most lovely beauty, that my passion could not be blameable; that I could reconcile it with modesty; and this made me freely indulge it. It is, I confess, a great presumption in me to dare to offer you this heart; but, I expect, in my affections, everything from your kindness, and nothing from the vain efforts of my own weakness. In you is my hope, my happiness, my peace; on you depends my torment or my bliss; and it is by your decision solely that I shall be happy if you wish it; or miserable, if it pleases you.

ELMIRE. The declaration is exceedingly gallant; but it is, to speak truly, rather a little surprising. Methinks you ought to arm your heart better, and to reflect a little upon such a design. A pious man like you, and who is everywhere spoken of . . .

TARTUFFE. Ah! although I am a pious man, I am not the less a man; and, when one beholds

your heavenly charms, the heart surrenders and reasons no longer. I know that such discourse from me must appear strange; but, after all, Madam, I am not an angel; and if my confession be condemned by you, you must blame your own attractions for it. As soon as I beheld their more than human loveliness, you became the queen of my soul. The ineffable sweetness of your divine glances broke down the resistance of my obstinate heart; it overcame everything—fastings, prayers, tears—and led all my desires to your charms. My looks and my sighs have told you so a thousand times; and, the better to explain myself, I now make use of words. If you should graciously contemplate the tribulations of your unworthy slave; if your kindness would console me, and will condescend to stoop to my insignificant self, I shall ever entertain for you, O miracle of sweetness, an unexampled devotion. Your honor runs not the slightest risk with me, and need not fear the least disgrace on my part. All these court gallants, of whom women are so fond, are noisy in their doings and vain in their talk; they are incessantly pluming themselves on their successes, and they receive no favors which they do not divulge. Their indiscreet tongues, in which people confide, desecrate the altar on which their hearts sacrifice. But men of our stamp love discreetly, and with them a secret is always surely kept. The care which we take of our own reputation is a sufficient guarantee for the object of our love; and it is only with us, when they accept our

hearts, that they find love without scandal, and pleasure without fear.

ELMIRE. I have listened to what you say, and your rhetoric explains itself in sufficiently strong terms to me. But are you not afraid that the fancy may take me to tell my husband of this gallant ardor; and that the prompt knowledge of such an amour might well change the friendship which he bears you.

TARTUFFE. I know that you are too gracious, and that you will pardon my boldness; that you will excuse, on the score of human frailty, the violent transports of a passion which offends you, and consider, by looking at yourself, that people are not blind, and men are made of flesh and blood.

ELMIRE. Others would perhaps take it in a different fashion; but I shall show my discretion. I shall not tell the matter to my husband: but in return, I require something of you: that is, to forward, honestly and without quibbling, the union of Valère and Mariane, to renounce the unjust power which would enrich you with what belongs to another; and . . .

SCENE IV.—ELMIRE, DAMIS, TARTUFFE.

DAMIS [*coming out of the closet in which he was hidden*]. No, Madam, no; this shall be made public. I was in there when I overheard it all; and Providence seems to have conducted me thither to abash the pride of a wretch who wrongs me; to point me out a way to take vengeance on his hypocrisy and insolence; to undeceive my father,

and to show him plainly the heart of a villain who talks to you of love.

ELMIRE. No, Damis; it suffices that he reforms, and endeavors to deserve my indulgence. Since I have promised him, do not make me break my word. I have no wish to provoke a scandal; a woman laughs at such follies, and never troubles her husband's ears with them.

DAMIS. You have your reasons for acting in that way, and I also have mine for behaving differently. It is a farce to wish to spare him; and the insolent pride of his bigotry has already triumphed too much over my just anger, and caused too much disorder amongst us. The scoundrel has governed my father too long, and plotted against my affections as well as Valère's. My father must be undeceived about this perfidious wretch; and Heaven offers me an easy means. I am indebted to it for this opportunity, and it is too favorable to be neglected. I should deserve to have it snatched away from me, did I not make use of it, now that I have it in hand.

ELMIRE. Damis . . .

DAMIS. No, by your leave, I will use my own judgment. I am highly delighted: and all you can say will be in vain to make me forego the pleasure of revenge. I shall settle this affair without delay; and here is just the opportunity.

SCENE V.—ORGON, ELMIRE, DAMIS, TARTUFFE.

DAMIS. We will enliven your arrival, Father, with an altogether fresh incident, that will surprise

you much. You are well repaid for all your caresses, and this gentleman rewards your tenderness handsomely. His great zeal for you has just shown itself; he aims at nothing less than at dishonoring you; and I have just surprised him making to your wife an insulting avowal of a guilty passion. Her sweet disposition and her too discreet feelings would by all means have kept the secret from you; but I cannot encourage such insolence, and think that to have been silent about it would have been to do you an injury.

ELMIRE. Yes, I am of opinion that we ought never to trouble a husband's peace with all those silly stories; that our honor does not depend upon that; and that it is enough for us to be able to defend ourselves. These are my sentiments; and you would have said nothing, Damis, if I I had had any influence with you.

SCENE VI.—ORGON, DAMIS, TARTUFFE.

ORGON. What have I heard! Oh, Heavens! Is it credible?

TARTUFFE. Yes, brother, I am a wicked, guilty, wretched sinner, full of iniquity, the greatest villain that ever existed. Each moment of my life is replete with pollutions; it is but a mass of crime and corruption; and I see that Heaven, to chastise me, intends to mortify me on this occasion. Whatever great crime may be laid to my charge, I have neither the wish nor the pride to deny it. Believe what you are told, arm your anger, and drive me like a criminal from

your house. Whatever shame you may heap upon me, I deserve still more.

ORGON [*to his son*]. What, wretch! dare you, by this falsehood, tarnish the purity of his virtue?

DAMIS. What, shall the pretended gentleness of this hypocrite make you belie . . .

ORGON. Peace, cursed plague!

TARTUFFE. Ah! let him speak; you accuse him wrongly, and you had much better believe in his story. Why will you be so favorable to me after hearing such a fact? Are you, after all, aware of what I am capable? Why trust to my exterior, brother, and why, for all that is seen, believe me to be better than I am? No, no, you allow yourself to be deceived by appearances, and I am, alas! nothing less than what they think me. Everyone takes me to be a godly man, but the real truth is that I am very worthless. [*Addressing himself to* DAMIS.] Yes, my dear child, say on; call me a perfidious, infamous, lost wretch, a thief, a murderer; load me with still more detestable names; I shall not contradict you, I have deserved them; and I am willing on my knees to suffer ignominy, as a disgrace due to the crimes of my life.

ORGON [*to* TARTUFFE]. This is too much, brother. [*To his son.*] Does not your heart relent, wretch?

DAMIS. What! shall his words deceive you so far as to . . .

ORGON. Hold your tongue, you hangdog. [*Raising* TARTUFFE.] Rise, brother, I beseech you. [*To his son.*] Infamous wretch!

DAMIS. He can . . .

ORGON. Hold your tongue.

DAMIS. I burst with rage. What! I am looked upon as . . .

ORGON. Say another word, and I will break your bones.

TARTUFFE. In Heaven's name, brother, do not forget yourself! I would rather suffer the greatest hardship, than that he should receive the slightest hurt for my sake.

ORGON [*to his son*]. Ungrateful monster!

TARTUFFE. Leave him in peace. If I must, on both knees, ask you to pardon him . . .

ORGON [*throwing himself on his knees also, and embracing* TARTUFFE]. Alas! are you in jest? [*To his son.*] Behold his goodness, scoundrel!

DAMIS. Thus . . .

ORGON. Cease.

DAMIS. What! I . . .

ORGON. Peace, I tell you: I know too well the motive of your attack. You all hate him, and I now perceive wife, children, and servants all let loose against him. Every trick is impudently resorted to, to remove this pious person from my house; but the more efforts they put forth to banish him, the more shall I employ to keep him here, and I shall hasten to give him my daughter, to abash the pride of my whole family.

DAMIS. Do you mean to compel her to accept him?

ORGON. Yes, wretch! and to enrage you, this very evening. Yes! I defy you all, and shall

let you know that I am the master, and that I will be obeyed. Come, retract; throw yourself at his feet immediately, you scoundrel, and ask his pardon.

DAMIS. What! I at the feet of this rascal who, by his impostures . . .

ORGON. What, you resist, you beggar, and insult him besides! [*To* TARTUFFE.] A cudgel! a cudgel! do not hold me back. [*To his* SON.] Out of my house, this minute, and never dare to come back to it.

DAMIS. Yes, I shall go; but . . .

ORGON. Quick, leave the place. I disinherit you, you hangdog, and give you my curse besides.

SCENE VII.—ORGON, TARTUFFE.

ORGON. To offend a saintly person in that way!

TARTUFFE. Forgive him, O Heaven! the pang he causes me. [*To* ORGON.] Could you but know my grief at seeing myself blackened in my brother's sight . . .

ORGON. Alas!

TARTUFFE. The very thought of this ingratitude tortures my soul to that extent. . . . The horror I conceive of it. . . . My heart is so oppressed that I cannot speak, and I believe it will be my death.

ORGON [*running, all in tears, toward the door, by which his son has disappeared*]. Scoundrel! I am sorry my hand has spared you, and not

knocked you down on the spot. [*To* TARTUFFE.] Compose yourself, brother, and do not grieve.

TARTUFFE. Let us put an end to these sad disputes. I perceive what troubles I cause in this house, and think it necessary, brother, to leave it.

ORGON. What! you are jesting surely?

TARTUFFE. They hate me, and I find that they are trying to make you suspect my integrity.

ORGON. What does it matter? Do you think that, in my heart, I listen to them?

TARTUFFE. They will not fail to continue, you may be sure; and these self-same stories which you now reject may, perhaps, be listened to at another time.

ORGON. No, brother, never.

TARTUFFE. Ah, brother! a wife may easily impose upon a husband.

ORGON. No, no.

TARTUFFE. Allow me, by removing hence promptly, to deprive them of all subject of attack.

ORGON. No, you shall remain; my life depends upon it.

TARTUFFE. Well! I must then mortify myself. If, however, you would . . .

ORGON. Ah!

TARTUFFE. Be it so: let us say no more about it. But I know how to manage in this. Honor is a tender thing, and friendship enjoins me to prevent reports and causes for suspicion. I shall shun your wife, and you shall not see me . . .

ORGON. No, in spite of all, you shall frequently be with her. To annoy the world is my greatest delight; and I wish you to be seen with her at all times. Nor is this all: the better to defy them all, I will have no other heir but you, and I am going forthwith to execute a formal deed of gift of all my property to you. A faithful and honest friend, whom I take for son-in-law, is dearer to me than son, wife, and parents. Will you not accept what I propose?

TARTUFFE. The will of Heaven be done in all things.

ORGON. Poor fellow. Quick! let us get the draft drawn up: and then let envy itself burst with spite!

ACT IV

SCENE I.—CLÉANTE, TARTUFFE.

CLÉANTE. Yes, everyone talks about it, and you may believe me. The stir which this rumor makes is not at all to your credit; and I have just met you, Sir, opportunely, to tell you my opinion in two words. I will not sift these reports to the bottom; I refrain, and take the thing at its worst. Let us suppose that Damis has not acted well, and that you have been wrongly accused; would it not be like a Christian to pardon the offence, and to smother all desire of vengeance in your heart? And ought you, on account of a dispute with you, to allow a son to be driven from his father's home?

I tell you once more, and candidly, that great and small are scandalized at it; and, if you will take my advice, you will try to make peace, and not push matters to extremes. Make a sacrifice to God of your resentment, and restore a son to his father's favor.

TARTUFFE. Alas! for my own part, I would do so with all my heart. I do not bear him, Sir, the slightest ill-will; I forgive him everything; I blame him for nothing; and would serve him to the best of my power. But Heaven's interest is opposed to it; and if he comes back, I must leave the house. After his unparalleled behavior, communication with him would give rise to scandal: Heaven knows what all the world would immediately think of it! They would impute it to sheer policy on my part; and they would say everywhere, that knowing myself to be guilty, I pretend a charitable zeal for my accuser; that I am afraid, and wish to conciliate him, in order to bribe him, in an underhand manner, into silence.

CLÉANTE. You try to put forward pretended excuses, and all your reasons, Sir, are too far-fetched. Why do you charge yourself with Heaven's interests? Has it any need of us to punish the guilty? Allow it to take its own course; think only of the pardon which it enjoins for offences, and do not trouble yourself about men's judgments, when you are following the sovereign edicts of Heaven. What! shall the trivial regard for what men may think prevent the glory of a good action? No, no; let us always do

what Heaven prescribes, and not trouble our heads with other cares.

TARTUFFE. I have already told you that from my heart I forgive him; and that, Sir, is doing what Heaven commands us to do: but after the scandal and the insult of to-day, Heaven does not require me to live with him.

CLÉANTE. And does it require you, Sir, to lend your ear to what a mere whim dictates to his father, and to accept the gift of a property to which in justice you have no claim whatever?

TARTUFFE. Those who know me will not think that this proceeds from self-interest. All the world's goods have but few charms for me; I am not dazzled by their deceptive glare: and should I determine to accept from his father that donation which he wishes to make to me, it is only, in truth, because I fear that all that property might fall into wicked hands; lest it might be divided amongst those who would make a bad use of it in this world, and would not employ it, as I intend, for the glory of Heaven and the well-being of my fellow men.

CLÉANTE. Oh, Sir, you need not entertain those delicate scruples, which may give cause for the rightful heir to complain. Allow him at his peril to enjoy his own, without troubling yourself in any way; and consider that it is better even that he should make a bad use of it, than that you should be accused of defrauding him of it. My only wonder is, that you could have received such a proposal unblushingly. For after all, has true

piety any maxim showing how a legitimate heir may be stripped of his property? And if Heaven has put into your head an invincible obstacle to your living with Damis, would it not be better that as a prudent man you should make a civil retreat from this, than to allow that, contrary to all reason, the son should be turned out of the house for you. Believe me, Sir, this would be giving a proof of your probity. . . .

TARTUFFE. Sir, it is half-past three: certain religious duties call me upstairs, and you will excuse my leaving you so soon.

CLÉANTE [*alone*]. Ah!

SCENE II.—ELMIRE, MARIANE, CLÉANTE, DORINE.

DORINE [*to* CLÉANTE]. For Heaven's sake, Sir, bestir yourself with us for her: she is in mortal grief; and the marriage contract which her father has resolved upon being signed this evening, drives her every moment to despair. Here he comes! Pray, let us unite our efforts, and try, by force or art, to shake this unfortunate design that causes us all this trouble.

SCENE III.—ORGON, ELMIRE, MARIANE, CLÉANTE, DORINE.

ORGON. Ah! I am glad to see you all assembled. [*To* MARIANE.] There is something in this document to please you, and you know already what it means.

MARIANE [*at* ORGON'S *feet*]. Father, in the name of Heaven which knows my grief, and by all that can move your heart, relax somewhat of your paternal rights, and absolve me from obedience in this case. Do not compel me, by this harsh command, to reproach Heaven with my duty to you; and alas! do not make wretched the life which you have given me, Father. If, contrary to the sweet expectations which I have formed, you forbid me to belong to him whom I have dared to love, kindly save me at least, I implore you on my knees, from the torment of belonging to one whom I abhor; and do not drive me to despair by exerting your full power over me.

ORGON [*somewhat moved*]. Firm, my heart; none of this human weakness!

MARIANE. Your tenderness for him causes me no grief; indulge it to its fullest extent, give him your wealth, and if that be not enough, add mine to it; I consent to it with all my heart, and I leave you to dispose of it. But, at least, stop short of my own self; and allow me to end in the austerities of a convent, the sad days which Heaven has allotted to me.

ORGON. Ah, that is it! When a father crosses a girl's love-sick inclination, she wishes to become a nun. Get up. The more repugnance you feel in accepting him, the greater will be your merit. Mortify your senses by this marriage, and do not trouble me any longer.

DORINE. But what . . .

ORGON. Hold your tongue. Meddle only with

what concerns you. I flatly forbid you to say another word.

CLÉANTE. If you will permit me to answer you, and advise . . .

ORGON. Your advice is the best in the world, brother; it is well argued, and I set great store by it: but you must allow me not to avail myself of it.

ELMIRE [*to her husband*]. I am at a loss what to say, after all I have seen; and I quite admire your blindness. You must be mightily bewitched and prepossessed in his favor, to deny to us the incidents of this day.

ORGON. I am your servant, and judge by appearances. I know your indulgence for my rascal of a son, and you were afraid of disowning the trick which he wished to play on the poor fellow. But, after all, you took it too quietly to be believed; and you ought to have appeared somewhat more upset.

ELMIRE. Is our honor to bridle up so strongly at the simple avowal of an amorous transport, and can there be no reply to aught that touches it, without fury in our eyes and invectives in our mouth? As for me, I simply laugh at such talk; and the noise made about it by no means pleases me. I love to show my discreetness quietly, and I am not at all like those savage prudes, whose honor is armed with claws and teeth, and who at the least word would scratch people's faces. Heaven preserve me from such good behavior! I prefer a virtue that is not diabolical, and believe

that a discreet and cold denial is no less effective in repelling a lover.

ORGON. In short, I know the whole affair, and will not be imposed upon.

ELMIRE. Once more, I wonder at your strange weakness; but what would your unbelief answer if I were to show you that you had been told the truth.

ORGON. Show!

ELMIRE. Aye.

ORGON. Stuff.

ELMIRE. But if I found the means to show you plainly? . . .

ORGON. Idle stories.

ELMIRE. What a strange man! Answer me, at least. I am not speaking of believing us; but suppose that we found a place where you could plainly see and hear everything, what would you say then of your good man?

ORGON. In that case, I should say that . . . I should say nothing, for the thing cannot be.

ELMIRE. Your delusion has lasted too long, and I have been too much taxed with imposture. I must, for my gratification, without going any farther, make you a witness of all that I have told you.

ORGON. Be it so. I take you at your word. We shall see your dexterity, and how you will make good this promise.

ELMIRE [*to* DORINE]. Bid him to come to me.

DORINE [*to* ELMIRE]. He is crafty, and it will be difficult, perhaps, to catch him.

ELMIRE [*to* DORINE]. No; people are easily duped by those whom they love, and conceit is apt to deceive itself. Bid him come down. [*To* CLÉANTE *and* MARIANE.] And do you retire.

SCENE IV.—ELMIRE, ORGON.

ELMIRE. Come, and get under this table.

ORGON. Why so?

ELMIRE. It is necessary that you should conceal yourself well.

ORGON. But why under this table?

ELMIRE. Good Heavens! do as you are told; I have thought about my plan, and you shall judge. Get under there, I tell you, and, when you are there, take care not to be seen or heard.

ORGON. I confess that my complaisance is great; but I must needs see the end of your enterprise.

ELMIRE. You will have nothing, I believe, to reply to me. [*To* ORGON *under the table.*] Mind! I am going to meddle with a strange matter, do not be shocked in any way. I must be permitted to say what I like; and it is to convince you, as I have promised. Since I am compelled to it, I am going to make this hypocrite drop his mask by addressing soft speeches to him, flatter the shameful desires of his passion, and give him full scope for his audacity. As it is for your sake alone, and the better to confound him, that I pretend to yield to his wishes, I shall cease as soon as you show yourself, and things need not go

farther than you wish. It is for you to stop his mad passion, when you think matters are carried far enough, to spare your wife, and not to expose me any more than is necessary to disabuse you. This is your business, it remains entirely with you, and . . . But he comes. Keep close, and be careful not to show yourself.

SCENE V.—TARTUFFE, ELMIRE, ORGON [*under the table*].

TARTUFFE. I have been told that you wished to speak to me here.

ELMIRE. Yes. Some secrets will be revealed to you. But close this door before they are told to you, and look about everywhere, for fear of a surprise. [TARTUFFE *closes the door, and comes back.*] We assuredly do not want here a scene like the one we just passed through: I never was so startled in my life. Damis put me in a terrible fright for you; and you saw, indeed, that I did my utmost to frustrate his intentions and calm his excitement. My confusion, it is true, was so great, that I had not a thought of contradicting him: but, thanks to Heaven, everything has turned out the better for that, and is upon a much surer footing. The esteem in which you are held has allayed the storm, and my husband will not take any umbrage at you. The better to brave people's ill-natured comments, he wishes us to be together at all times; and it is through this that, without fear of incurring blame, I can be closeted here alone with

you; and this justifies me in opening to you my heart, a little too ready, perhaps, to listen to your passion.

TARTUFFE. This language is somewhat difficult to understand, Madam; and you just now spoke in quite a different strain.

ELMIRE. Ah! how little you know the heart of a woman, if such a refusal makes you angry; and how little you understand what it means to convey, when it defends itself so feebly! In those moments, our modesty always combats the tender sentiments with which we may be inspired. Whatever reason we may find for the passion that subdues us, we always feel some shame in owning it. We deny it at first: but in such a way as to give you sufficiently to understand that our heart surrenders; that, for honor's sake, words oppose our wishes, and that such refusals promise everything. This is, no doubt, making a somewhat plain confession to you, and showing little regard for our modesty. But, since these words have at last escaped me, would I have been so anxious to restrain Damis, would I, pray, have so complacently listened, for such a long time, to the offer of your heart, would I have taken the matter as I have done, if the offer of that heart had had nothing in it to please me? And, when I myself would have compelled you to refuse the match that had just been proposed, what ought this entreaty to have given you to understand, but the interest I was disposed to take in you, and the vexation it would have caused me, that this mar-

riage would have at least divided a heart that I wished all to myself?

TARTUFFE. It is very sweet, no doubt, Madam, to hear these words from the lips we love; their honey plentifully diffuses a suavity throughout my senses, such as was never yet tasted. The happiness of pleasing you is my highest study, and my heart reposes all its bliss in your affection; but, by your leave, this heart presumes still to have some doubt in its own felicity. I may look upon these words as a decent stratagem to compel me to break off the match that is on the point of being concluded; and, if I must needs speak candidly to you, I shall not trust to such tender words, until some of those favors, for which I sigh, have assured me of all which they intend to express, and fixed in my heart a firm belief of the charming kindness which you intend for me.

ELMIRE [*after having coughed to warn her husband*]. What! would you proceed so fast, and exhaust the tenderness of one's heart at once? One takes the greatest pains to make you the sweetest declarations; meanwhile is not that enough for you? and will nothing content you, but pushing things to the utmost extremity?

TARTUFFE. The less a blessing is deserved, the less one presumes to expect it. Our love dares hardly rely upon words. A lot full of happiness is difficult to realize, and we wish to enjoy it before believing in it. As for me, who think myself so little deserving of your favors, I doubt the success of my boldness; and shall believe nothing, Madam,

until you have convinced my passion by real proofs.

ELMIRE. Good Heavens! how very tyrannically your love acts! And into what a strange confusion it throws me! What a fierce sway it exercises over our hearts! and how violently it clamors for what it desires! What! can I find no shelter from your pursuit? and will you scarcely give me time to breathe? Is it decent to be so very exacting, and to insist upon your demands being satisfied immediately; and thus, by your pressing efforts, to take advantage of the weakness which you see one has for you?

TARTUFFE. But if you look upon my addresses with a favorable eye, why refuse me convincing proofs?

ELMIRE. But how can I comply with what you wish, without offending that Heaven of which you are always speaking?

TARTUFFE. If it be nothing but Heaven that opposes itself to my wishes, it is a trifle for me to remove such an obstacle; and that need be no restraint upon your love.

ELMIRE. But they frighten us so much with the judgments at Heaven!

TARTUFFE. I can dispel these ridiculous fears for you, Madam, and I possess the art of allaying scruples. Heaven, it is true, forbids certain gratifications, but there are ways and means of compounding such matters. According to our different wants, there is a science which loosens that which binds our conscience, and which recti-

fies the evil of the act with the purity of our intentions. We shall be able to initiate you into these secrets, Madam; you have only to be led by me. Satisfy my desires, and have no fear; I shall be answerable for everything, and shall take the sin upon myself. [ELMIRE *coughs louder.*] You cough very much, Madam?

ELMIRE. Yes, I am much tormented.

TARTUFFE. Would you like a piece of this liquorice?

ELMIRE. It is an obstinate cold, no doubt; and I know that all the liquorice in the world will do it no good.

TARTUFFE. That, certainly, is very sad.

ELMIRE. Yes, more than I can say.

TARTUFFE. In short, your scruples, Madam, are easily overcome. You may be sure of the secret being kept, and there is no harm done unless the thing is bruited about. The scandal which it causes constitutes the offence, and sinning in secret is no sinning at all.

ELMIRE [*after having coughed once more*]. In short, I see that I must make up my mind to yield; that I must consent to grant you everything; and that with less than that, I ought not to pretend to satisfy you, or to be believed. It is no doubt very hard to go to that length, and it is greatly in spite of myself that I venture thus far; but, since people persist in driving me to this; since they will not credit aught I may say, and wish for more convincing proofs, I can but resolve to act thus, and satisfy them. If this gratification

offends, so much the worse for those who force me to it: the fault ought surely not to be mine.

TARTUFFE. Yes, Madam, I take it upon myself; and the thing in itself . . .

ELMIRE. Open this door a little, and see, pray, if my husband be not in that gallery.

TARTUFFE. What need is there to take so much thought about him? Between ourselves, he is easily led by the nose. He is likely to glory in all our interviews, and I have brought him so far that he will see everything, and without believing anything.

ELMIRE. It matters not. Go, pray, for a moment and look carefully everywhere outside.

SCENE VI.—ORGON, ELMIRE.

ORGON [*coming from under the table*]. This is, I admit to you, an abominable wretch! I cannot recover myself, and all this perfectly stuns me.

ELMIRE. What, you come out so soon! You are surely jesting. Get under the tablecloth again; it is not time yet. Stay to the end, to be quite sure of the thing, and do not trust at all to mere conjectures.

ORGON. No, nothing more wicked ever came out of hell.

ELMIRE. Good Heavens! you ought not to believe things so lightly. Be fully convinced before you give in; and do not hurry for fear of being mistaken. [ELMIRE *pushes* ORGON *behind her*.]

SCENE VII.—TARTUFFE, ELMIRE, ORGON.

TARTUFFE [*without seeing* ORGON]. Everything conspires, Madam, to my satisfaction. I have surveyed the whole apartment; there is no one there; and my delighted soul . . . [*At the moment that* TARTUFFE *advances with open arms to embrace* ELMIRE, *she draws back, and* TARTUFFE *perceives* ORGON.]

ORGON [*stopping* TARTUFFE]. Gently! you are too eager in your amorous transports, and you ought not to be so impetuous. Ha! ha! good man, you wished to victimize me! How you are led away by temptations! You would marry my daughter, and covet my wife! I have been a long while in doubt whether you were in earnest, and I always expected you would change your tone; but this is pushing the proof far enough: I am satisfied, and wish for no more.

ELMIRE [*to* TARTUFFE]. It is much against my inclinations that I have done this: but I have been driven to the necessity of treating you thus.

TARTUFFE [*to* ORGON]. What! do you believe . . .

ORGON. Come, pray, no more. Be off! and without ceremony.

TARTUFFE. My design . . .

ORGON. These speeches are no longer of any use; you must get out of this house, and forthwith.

TARTUFFE. It is for you to get out, you who assume the mastership: the house belongs to me, I will make you know it, and show you plainly

enough that it is useless to resort to these cowardly tricks to pick a quarrel with me; that one cannot safely, as one thinks, insult me; that I have the means of confounding and of punishing imposture, of avenging offended Heaven, and of making those repent who talk of turning me out hence.

Scene VIII.—Elmire, Orgon.

Elmire. What language is this? and what does he mean?

Orgon. I am, in truth, all confusion, and this is no laughing matter.

Elmire. How so?

Orgon. I perceive my mistake by what he says; and the deed of gift troubles my mind.

Elmire. The deed of gift?

Orgon. Yes. The thing is done. But something else disturbs me, too.

Elmire. And what?

Orgon. You shall know all. But first let us go and see if a certain box is still upstairs.

Act V

Scene I.—Orgon, Cléante.

Cléante. Where would you run to?

Orgon. Indeed! how can I tell?

Cléante. It seems to me that we should begin by consulting together what had best be done in this emergency.

Orgon. This box troubles me sorely. It makes me despair more than all the rest.

CLÉANTE. This box then contains an important secret?

ORGON. It is a deposit that Argas himself, the friend whom I pity, entrusted secretly to my own hands. He selected me for this in his flight; and from what he told me, it contains documents upon which his life and fortune depend.

CLÉANTE. Why then did you confide it into other hands?

ORGON. It was from a conscientious motive. I straightway confided the secret to the wretch; and his arguing persuaded me to give this box into his keeping, so that, in case of any inquiry, I might be able to deny it by a ready subterfuge, by which my conscience might have full absolution for swearing against the truth.

CLÉANTE. This is critical, at least, to judge from appearances; and the deed of gift, and his confidence, have been, to tell you my mind, steps too inconsiderately taken. You may be driven far with such pledges; and since the fellow has these advantages over you, it is a great imprudence on your part to drive him to extremities; and you ought to seek some gentler method.

ORGON. What! to hide such a double-dealing heart, so wicked a soul, under so fair an appearance of touching fervor! And I who received him in my house a beggar and penniless. . . . It is all over; I renounce all pious people. Henceforth I shall hold them in utter abhorrence, and be worse to them than the very devil.

CLÉANTE. Just so! you exaggerate again!

You never preserve moderation in anything. You never keep within reason's bounds; and always rush from one extreme to another. You see your mistake, and find out that you have been imposed upon by a pretended zeal. But is there any reason why, in order to correct yourself, you should fall into a greater error still, and say that all pious people have the same feelings as that perfidious rascal? What! because a soundrel has audaciously deceived you, under the pompous show of outward austerity, you will needs have it that every one is like him, and that there is no really pious man to be found nowadays? Leave those foolish deductions to free-thinkers: distinguish between real virtue and its counterfeit; never bestow your esteem too hastily, and keep in this the necessary middle course. Beware, if possible, of honoring imposture; but do not attack true piety also; and if you must fall into an extreme, rather offend again on the other side.

SCENE II.—ORGON, CLÉANTE, DAMIS.

DAMIS. What! Father, is it true that this scoundrel threatens you? that he forgets all that you have done for him, and that his cowardly and too contemptible pride turns your kindness for him against yourself?

ORGON. Even so, my son; and it causes me unutterable grief.

DAMIS. Leave him to me, I will slice his ears off. Such insolence must not be tolerated: it is

my duty to deliver you from him at once; and, to put an end to this matter, I must knock him down.

CLÉANTE. Spoken just like a regular youth. Moderate, if you please, these violent transports. We live under a government, and in an age, in which violence only makes matters worse.

SCENE III.—MADAME PERNELLE, ORGON, ELMIRE, CLÉANTE, MARIANE, DAMIS, DORINE.

MADAME PERNELLE. What is all this? What dreadful things do I hear!

ORGON. Some novelties which my own eyes have witnessed, and you see how I am repaid for my kindness. I affectionately harbor a fellow creature in his misery, I shelter him and treat him as my own brother; I heap favors upon him every day; I give him my daughter, and everything I possess: and, at that very moment, the perfidious, infamous wretch forms the wicked design of seducing my wife; and, not content even with these vile attempts, he dares to threaten me with my own favors; and, to encompass my ruin, wishes to take advantage of my indiscreet good nature, drive me from my property which I have transferred to him, and reduce me to that condition from which I rescued him!

DORINE. Poor fellow!

MADAME PERNELLE. I can never believe, my son, that he would commit so black a deed.

ORGON. What do you mean?

MADAME PERNELLE. Good people are always envied.

ORGON. What do you mean by all this talk, Mother?

MADAME PERNELLE. That there are strange goings-on in your house, and that we know but too well the hatred they bear him.

ORGON. What has this hatred to do with what I have told you?

MADAME PERNELLE. I have told you a hundred times, when a boy,

"That virtue here is persecuted ever;
That envious men may die, but envy never."

ORGON. But in what way does this bear upon to-day's doings?

MADAME PERNELLE. They may have concocted a hundred idle stories against him.

ORGON. I have already told you that I have seen everything myself.

MADAME PERNELLE. The malice of slanderers is very great.

ORGON. You will make me swear, Mother. I tell you that with my own eyes I have witnessed this daring crime.

MADAME PERNELLE. Evil tongues have always venom to scatter abroad, and nothing here below can guard against it.

ORGON. That is a very senseless remark. I have seen it, I say, seen with my own eyes, seen, what you call seen. Am I to din it a hundred times in your ears, and shout like four people?

MADAME PERNELLE. Goodness me! appearances most frequently deceive: you must not always judge by what you see.

ORGON. I am boiling with rage!

MADAME PERNELLE. Human nature is liable to false suspicions, and good is often construed into evil.

ORGON. I must construe the desire to embrace my wife into a charitable design!

MADAME PERNELLE. It is necessary to have good reasons for accusing people; and you ought to have waited until you were quite certain of the thing.

ORGON. How the deuce could I be more certain? Ought I to have waited, Mother, until to my very eyes, he had . . . You will make me say some foolish thing.

MADAME PERNELLE. In short, his soul is too full of pure zeal; and I cannot at all conceive that he would have attempted the things laid to his charge.

ORGON. Go, my passion is so great that, if you were not my mother, I do not know what I might say to you.

DORINE [*to* ORGON]. A just reward of things here below, Sir; you would not believe any one, and now they will not believe you.

CLÉANTE. We are wasting in mere trifling the time that should be employed in devising some measures. We must not remain inactive when a knave threatens.

DAMIS. What! would his effrontery go to that extent?

ELMIRE. As for me, I hardly think it possible, and his ingratitude here shows itself too plainly.

CLÉANTE [*to* ORGON]. Do not trust to that; he will find some means to justify his doings against you; and for less than this, a powerful party has involved people in a vexatious maze. I tell you once more, that, armed with what he has, you should never have pushed him thus far.

ORGON. True enough; but what could I do? I was unable to master my resentment at the presumption of the wretch.

CLÉANTE. I wish, with all my heart, that we could patch up even a shadow of peace between you two.

ELMIRE. Had I but known how he was armed against us, I would have avoided bringing things to such a crisis; and my . . .

ORGON [*to* DORINE, *seeing* M. LOYAL *come in*]. What does this man want? Go and see quickly. I am in a fine state for people to come to see me!

SCENE IV.—ORGON, MADAME PERNELLE, ELMIRE, MARIANE, CLÉANTE, DAMIS, DORINE, M. LOYAL.

M. LOYAL [*to* DORINE *at the farther part of the stage*]. Good-morning, dear sister; pray, let me speak to your master.

DORINE. He is engaged; and I doubt whether he can see any one at present.

M. LOYAL. I do not intend to be intrusive in

his own house. I believe that my visit will have nothing to displease him. I have come upon a matter of which he will be very glad.

DORINE. Your name?

M. LOYAL. Only tell him that I am come from Monsieur Tartuffe, for his good.

DORINE [*to* ORGON]. This is a man who comes, in a gentle way, from Monsieur Tartuffe, upon some business, of which, he says, you will be very glad.

CLÉANTE [*to* ORGON]. You must see who this man is, and what he wants.

ORGON [*to* CLÉANTE]. Perhaps he comes to reconcile us: How shall I receive him?

CLÉANTE. You must not allow your anger to get the upper hand, and if he speaks of an arrangement, you should listen to him.

M. LOYAL [*to* ORGON]. Your servant, Sir! May Heaven punish those who would harm you, and may it favor you as much as I wish!

ORGON [*softly to* CLÉANTE]. This mild beginning confirms my opinion, and augurs already some reconciliation.

M. LOYAL. Your whole family has always been dear to me, and I served your father.

ORGON. I am ashamed, Sir, and crave your pardon for not knowing you or your name.

M. LOYAL. My name is Loyal, a native of Normandy, and I am a tipstaff to the court in spite of envy. For the last forty years, I have had the happiness, thanking Heaven, of exercising

the functions thereof with much honor; and I have come, with your leave, Sir, to serve you with a writ of a certain decree . . .

ORGON. What! you are here . . .

M. LOYAL. Let us proceed without anger, Sir. It is nothing but a summons; a notice to quit this house, you and yours, to remove your chattels, and to make room for others, without delay or remissness, as required hereby.

ORGON. I! leave this house!

M. LOYAL. Yes, Sir, if you please. The house at present, as you well know, belongs incontestably to good Monsieur Tartuffe. Of all your property, he is henceforth lord and master, by virtue of a contract of which I am the bearer. It is in due form, and nothing can be said against it.

DAMIS [*to* M. LOYAL]. Certainly this impudence is immense, and I admire it!

M. LOYAL [*to* DAMIS]. Sir, my business lies not with you [*pointing to* ORGON]; it is with this gentleman. He is both reasonable and mild, and knows too well the duty of an honest man to oppose the law in any way.

ORGON. But . . .

M. LOYAL. Yes, Sir, I know that you would not rebel for a million of money, and that, like a gentleman, you will allow me to execute here the orders which I have received.

DAMIS. M. Tipstaff, you may chance to get your black gown well dusted here.

M. LOYAL [*to* ORGON]. Order your son to hold his tongue or to retire, Sir. I should be very

loth to have recourse to writing, and to see your name figure in my official report.

DORINE [*aside*]. This M. Loyal has a very disloyal air.

M. LOYAL. Having a great deal of sympathy with all honest people, I charged myself with these documents, Sir, as much to oblige and please you, as to avoid the choice of those who, not having the same consideration for you that inspires me, might have proceeded in a less gentle way.

ORGON. And what can be worse than to order people to quit their own house?

M. LOYAL. You are allowed time, and I shall suspend until to-morrow the execution of the writ, Sir. I shall come only to pass the night here with ten of my people without noise or without scandal. For form's sake you must, if you please, before going to bed, bring me the keys of your door. I shall take care not to disturb your rest, and to permit nothing which is not right. But to-morrow, you must be ready in the morning to clear the house of even the smallest utensil; my people shall assist you, and I have selected strong ones, so that they can help you to remove everything. One cannot act better than I do, I think; and as I am treating you with great indulgence, I entreat you also, Sir, to profit by it, so that I may not be annoyed in the execution of my duty.

ORGON [*aside*]. I would willingly give just now the best hundred gold pieces of what remains to me for the pleasure of striking on this snout the soundest blow that ever was dealt.

CLÉANTE [*softly to* ORGON]. Leave well alone. Do not let us make things worse.

DAMIS. I can hardly restrain myself at this strange impertinence, and my fingers are itching.

DORINE. Upon my word, M. Loyal, with such a broad back, a few cudgel blows would do you no harm.

M. LOYAL. We might easily punish these infamous words, sweetheart; and there is a law against women, too.

CLÉANTE [*to* M. LOYAL]. Pray let us put an end to all this, Sir. Hand over this paper quickly, and leave us.

M. LOYAL. Till by-and-by. May Heaven bless you all!

ORGON. And may it confound you, and him who sends you!

SCENE V.—ORGON, MADAME PERNELLE, ELMIRE, CLÉANTE, MARIANE, DAMIS, DORINE.

ORGON. Well! Mother, do you see now whether I am right; and you may judge of the rest from the writ. Do you at last perceive his treacheries?

MADAME PERNELLE. I stand aghast, and feel as if dropped from the clouds!

DORINE [*to* ORGON]. You are wrong to complain, you are wrong to blame him, and his pious designs are confirmed by this. His virtue is perfected in the love for his neighbor. He knows that worldly goods often corrupt people, and he wishes, from pure charity, to take everything

away from you which might become an obstacle to your salvation.

ORGON. Hold your tongue. I must always be saying that to you.

CLÉANTE [*to* ORGON]. Let us decide what had best be done.

ELMIRE. Go and expose the audacity of the ungrateful wretch. This proceeding destroys the validity of the contract; and his treachery will appear too black to allow him to meet with the success which we surmise.

SCENE VI.—VALÈRE, ORGON, MADAME PERNELLE, ELMIRE, CLÉANTE, MARIANE, DAMIS, DORINE.

VALÈRE. It is with great regret, Sir, that I come to afflict you; but I see myself compelled to it by pressing danger. A most intimate and faithful friend, who knows the interest which I take in you, has, for my sake, by a most hazardous step, violated the secrecy due to the affairs of the State, and has just sent me an intimation, in consequence of which you will be obliged to flee immediately. The scoundrel who has long imposed upon you has an hour since accused you to the King, and amongst other charges which he brings against you, has lodged in his hands important documents of a state-criminal, of which, he says, contrary to the duty of a subject, you have kept the guilty secret. I am ignorant of the details of the crime laid to your charge; but a warrant is out against you; and the better to execute it, he

himself is to accompany the person who is to arrest you.

CLÉANTE. These are his armed rights; and by this the traitor seeks to make himself master of your property.

ORGON. The man is, I own to you, a wicked brute!

VALÈRE. The least delay may be fatal to you. I have my coach at the door to carry you off, with a thousand louis which I bring you. Let us lose no time; the blow is terrible, and is one of those which are best parried by flight. I offer myself to conduct you to a place of safety, and will accompany you to the end of your flight.

ORGON. Alas, what do I not owe to your considerate efforts! I must await another opportunity to thank you; and I implore Heaven to be propitious enough to enable me one day to acknowledge this generous service. Farewell: be careful, the rest of you . . .

CLÉANTE. Go quickly. We will endeavor, brother, to do what is necessary.

SCENE VII.—TARTUFFE, A POLICE OFFICER, MADAME PERNELLE, ORGON, ELMIRE, CLÉANTE, MARIANE, VALÈRE, DAMIS, DORINE.

TARTUFFE [*stopping* ORGON]. Gently, Sir, gently, do not run so fast. You will not have to go far to find a lodging; we take you a prisoner in the King's name.

ORGON. Wretch! you have reserved this blow

for the last: this is the stroke, villain, by which you dispatch me; and which crowns all your perfidies.

TARTUFFE. Your abuse cannot incense me; Heaven has taught me to suffer everything.

CLÉANTE. Your moderation is great, I confess.

DAMIS. How impudently the villain sports with Heaven!

TARTUFFE. All your outrages cannot move me in the least; and I think of nothing but my duty.

MARIANE. You may glorify yourself very much upon this; and this task is very honorable for you to undertake.

TARTUFFE. A task cannot but be glorious when it proceeds from the power that sends me hither.

ORGON. But do you remember, ungrateful wretch, that my charitable hand raised you from a miserable condition?

TARTUFFE. Yes, I know what help I received from you; but the King's interest is my first duty. The just obligation of this sacred duty stifles all gratitude of my heart; and to such a powerful consideration, I would sacrifice friend, wife, kindred, and myself with them.

ELMIRE. The impostor!

DORINE. How artfully he makes himself a lovely cloak of all that is sacred.

CLÉANTE. But if this zeal which guides you, and upon which you plume yourself so much, be so perfect as you say, why has it not shown itself until Orgon caught you trying to seduce his wife;

and why did you not think of denouncing him until his honor obliged him to drive you from his house? I do not say that the gift of all his property, which he has made over to you, ought to have turned you from your duty; but why, wishing to treat him as a criminal to-day, did you consent to take aught from him?

TARTUFFE [*to the* OFFICER]. Pray, Sir, deliver me from this clamor, and be good enough to execute your orders.

OFFICER. Yes, we have no doubt delayed too long to discharge them; your words remind me of this just in time; and to execute them, follow me directly to the prison which is destined for your abode.

TARTUFFE. Who? I, Sir?

OFFICER. Yes, you.

TARTUFFE. Why to prison?

OFFICER. I have no account to give to you. [*To* ORGON.] Compose yourself, Sir, after so great an alarm. We live under a monarch, an enemy of fraud, a monarch whose eyes penetrate into the heart, and whom all the art of impostors cannot deceive. Blessed with great discernment, his lofty soul looks clearly at things; it is never betrayed by exaggeration, and his sound reason falls into no excess. He bestows lasting glory on men of worth; but he shows this zeal without blindness, and his love for sincerity does not close his heart to the horror which falsehood must inspire. Even this person could not hoodwink him, and he has guarded himself against more art-

ful snares. He soon perceived, by his subtle penetration, all the vileness concealed in his inmost heart. In coming to accuse you, he has betrayed himself, and, by a just stroke of supreme justice, discovered himself to the King as a notorious rogue, against whom information had been laid under another name. His life is a long series of wicked actions, of which whole volumes might be written. Our monarch, in short, has detested his vile ingratitude and disloyalty toward you; has joined this affair to his other misdeeds, and has placed me under his orders, only to see his impertinence carried out to the end, and to make him by himself give you satisfaction for everything. Yes, he wishes me to strip the wretch of all your documents which he professes to possess, and to give them into your hands. By his sovereign power he annuls the obligations of the contract which gave him all your property, and lastly, pardons you this secret offence, in which the flight of a friend has involved you; and it is the reward of your former zeal in upholding his rights, to show that he knows how to recompense a good action when least thought of; that merit never loses aught with him; and that he remembers good much better than evil.

DORINE. Heaven be praised!

MADAME PERNELLE. I breathe again.

ELMIRE. Favorable success!

MARIANE. Who dared foretell this?

ORGON [*to* TARTUFFE, *whom the* OFFICER *leads off*]. Well, wretch, there you are . . .

SCENE VIII.—MADAME PERNELLE, ORGON, ELMIRE, MARIANE, CLÉANTE, VALÈRE, DAMIS, DORINE.

CLÉANTE. Ah! brother, stop; and do not descend to indignities. Leave the wretch to his fate, and do not add to the remorse that overwhelms him. Rather wish that his heart, from this day, may be converted to virtue; that, through detestation of his crimes, he may reform his life, and soften the justice of our great prince; while you throw yourself at his knees to render thanks for his goodness, which has treated you so leniently.

ORGON. Yes, it is well said. Let us throw ourselves joyfully at his feet, to laud the kindness which his heart displays to us. Then, having acquitted ourselves of this first duty, we must apply ourselves to the just cares of another, and by a sweet union crown in Valère the flame of a generous and sincere lover.

MOLIÈRE.

NOVEMBER 6

(Joseph Conrad, born November 6, 1857)

AUTOBIOGRAPHY OF JOSEPH CONRAD

*A Personal Record**

BOOKS may be written in all sorts of places. Verbal inspiration may enter the berth of a mariner on board a ship frozen fast in a river in the middle of a town; and since saints are supposed to look benignantly on humble believers, I indulge in the pleasant fancy that the shade of old Flaubert—who imagined himself to be (among other things) a descendant of Vikings—might have hovered with amused interest over the decks of a 2,000-ton steamer called the *Adowa*, on board of which, gripped by the inclement winter alongside a quay in Rouen, the tenth chapter of "Almayer's Folly" was begun. With interest, I say, for was not the kind Norman giant with enormous mustaches and a thundering voice the last of the Romantics? Was he not, in his unworldly, almost ascetic, devotion to his art, a sort of literary, saint-like hermit?

"'*It has set at last,' said Nina to her mother,*

*An extract from the first chapter of "A Personal Record" published by Doubleday, Page and Company. (Copyright, 1912, by Harper and Brothers.)

pointing to the hills behind which the sun had sunk." . . . These words of Almayer's romantic daughter I remember tracing on the gray paper of a pad which rested on the blanket of my bed-place. They referred to a sunset in Malayan Isles and shaped themselves in my mind, in a hallucinated vision of forests and rivers and seas, far removed from a commercial and yet romantic town of the northern hemisphere. But at that moment the mood of visions and words was cut short by the third officer, a cheerful and casual youth, coming in with a bang of the door and the exclamation: "You've made it jolly warm in here."

It was warm. I had turned on the steam-heater after placing a tin under the leaky water-cock—for perhaps you do not know that water will leak where steam will not. I am not aware of what my young friend had been doing on deck all that morning, but the hands he rubbed together vigorously were very red and imparted to me a chilly feeling by their mere aspect. He has remained the only banjoist of my acquaintance, and being also a younger son of a retired colonel, the poem of Mr. Kipling, by a strange aberration of associated ideas, always seems to me to have been written with an exclusive view to his person. When he did not play the banjo he loved to sit and look at it. He proceeded to this sentimental inspection, and after meditating awhile over the strings under my silent scrutiny inquired, airily:

"What are you always scribbling there, if it's fair to ask?"

It was a fair enough question, but I did not answer him, and simply turned the pad over with a movement of instinctive secrecy: I could not have told him he had put to flight the psychology of Nina Almayer, her opening speech of the tenth chapter, and the words of Mrs. Almayer's wisdom which were to follow in the ominous oncoming of a tropical night. I could not have told him that Nina had said, "It has set at last." He would have been extremely surprised and perhaps have dropped his precious banjo. Neither could I have told him that the sun of my sea-going was setting, too, even as I wrote the words expressing the impatience of passionate youth bent on its desire. I did not know this myself, and it is safe to say he would not have cared, though he was an excellent young fellow and treated me with more deference than, in our relative positions, I was strictly entitled to.

He lowered a tender gaze on his banjo, and I went on looking through the port-hole. The round opening framed in its brass rim a fragment of the quays, with a row of casks ranged on the frozen ground and the tail-end of a great cart. A red-nosed carter in a blouse and a woollen night-cap leaned against the wheel. An idle, strolling custom-house guard, belted over his blue *capote*, had the air of being depressed by exposure to the weather and the monotony of official existence. The background of grimy houses found a place in the picture framed by my port-hole across a wide stretch of paved quay brown with frozen

mud. The colouring was sombre, and the most conspicuous feature was a little café with curtained windows and a shabby front of white woodwork, corresponding with the squalor of these poorer quarters bordering the river. We had been shifted down there from another berth in the neighbourhood of the Opera House, where that same port-hole gave me a view of quite another sort of café—the best in the town, I believe, and the very one where the worthy Bovary and his wife, the romantic daughter of old Père Renault, had some refreshment after the memorable performance of an opera which was the tragic story of Lucia di Lammermoor in a setting of light music.

I could recall no more the hallucination of the Eastern Archipelago which I certainly hoped to see again. The story of "Almayer's Folly" got put away under the pillow for that day. I do not know that I had any occupation to keep me away from it; the truth of the matter is that on board that ship we were leading just then a contemplative life. I will not say anything of my privileged position. I was there "just to oblige," as an actor of standing may take a small part in the benefit performance of a friend.

As far as my feelings were concerned I did not wish to be in that steamer at that time and in those circumstances. And perhaps I was not even wanted there in the usual sense in which a ship "wants" an officer. It was the first and last instance in my sea life when I served ship-owners who have remained completely shadowy to my

apprehension. I do not mean this for the well-known firm of London ship-brokers which had chartered the ship to the, I will not say short-lived, but ephemeral Franco-Canadian Transport Company. A death leaves something behind, but there was never anything tangible left from the F. C. T. C. It flourished no longer than roses live, and unlike the roses it blossomed in the dead of winter, emitted a sort of faint perfume of adventure, and died before spring set in. But indubitably it was a company, it had even a house-flag, all white with the letters F. C. T. C. artfully tangled up in a complicated monogram. We flew it at our mainmast head, and now I have come to the conclusion that it was the only flag of its kind in existence. All the same we on board, for many days, had the impression of being a unit of a large fleet with fortnightly departures for Montreal and Quebec as advertised in pamphlets and prospectuses which came aboard in a large package in Victoria Dock, London, just before we started for Rouen, France. And in the shadowy life of the F. C. T. C. lies the secret of that, my last employment in my calling, which in a remote sense interrupted the rhythmical development of Nina Almayer's story.

The then secretary of the London Shipmasters' Society, with its modest rooms in Fenchurch Street, was a man of indefatigable activity and the greatest devotion to his task. He is responsible for what was my last association with a ship. I call it that because it can hardly be called a sea-

going experience. Dear Captain Froud—it is impossible not to pay him the tribute of affectionate familiarity at this distance of years—had very sound views as to the advancement of knowledge and status for the whole body of the officers of the mercantile marine. He organized for us courses of professional lectures, St. John ambulance classes, corresponded industriously with public bodies and members of Parliament on subjects touching the interests of the service; and as to the oncoming of some inquiry or commission relating to matters of the sea and to the work of seamen, it was a perfect godsend to his need of exerting himself on our corporate behalf. Together with this high sense of his official duties he had in him a vein of personal kindness, a strong disposition to do what good he could to the individual members of that craft of which in his time he had been a very excellent master. And what greater kindness can one do to a seaman than to put him in the way of employment? Captain Froud did not see why the Shipmasters' Society, besides its general guardianship of our interests, should not be unofficially an employment agency of the very highest class.

"I am trying to persuade all our great shipowning firms to come to us for their men. There is nothing of a trade-union spirit about our society, and I really don't see why they should not," he said once to me. "I am always telling the captains, too, that, all things being equal, they ought to give preference to the members of the society.

In my position I can generally find for them what they want among our members or our associate members."

In my wanderings about London from west to east and back again (I was very idle then) the two little rooms in Fenchurch Street were a sort of resting place where my spirit, hankering after the sea, could feel itself nearer to the ships, the men, and the life of its choice—nearer there than on any other spot of the solid earth. This resting-place used to be, at about five o'clock in the afternoon, full of men and tobacco smoke, but Captain Froud had the smaller room to himself and there he granted private interviews, whose principal motive was to render service. Thus, one murky November afternoon he beckoned me in with a crooked finger and that peculiar glance above his spectacles which is perhaps my strongest physical recollection of the man.

"I have had in here a shipmaster, this morning," he said, getting back to his desk and motioning me to a chair, "who is in want of an officer. It's for a steamship. You know, nothing pleases me more than to be asked, but, unfortunately, I do not quite see my way . . ."

As the outer room was full of men I cast a wondering glance at the closed door; but he shook his head.

"Oh, yes, I should be only too glad to get that berth for one of them. But the fact of the matter is, the captain of that ship wants an officer who can speak French fluently, and that's not so easy

to find. I do not know anybody myself but you. It's a second officer's berth and, of course, you would not care . . . would you now? I know that it isn't what you are looking for."

It was not. I had given myself up to the idleness of a haunted man who looks for nothing but words wherein to capture his visions. But I admit that outwardly I resembled sufficiently a man who could make a second officer for a steamer chartered by a French company. I showed no sign of being haunted by the fate of Nina and by the murmurs of tropical forests; and even my intimate intercourse with Almayer (a person of weak character) had not put a visible mark upon my features. For many years he and the world of his story had been the companions of my imagination without, I hope, impairing my ability to deal with the realities of sea life. I had had the man and his surroundings with me ever since my return from the eastern waters—some four years before the day of which I speak.

It was in the front sitting-room of furnished apartments in a Pimlico square that they first began to live again with a vividness and poignancy quite foreign to our former real intercourse. I had been treating myself to a long stay on shore, and in the necessity of occupying my mornings Almayer (that old acquaintance) came nobly to the rescue. Before long, as was only proper, his wife and daughter joined him round my table, and then the rest of that Pantai band came full of words and gestures. Unknown to my respectable

landlady, it was my practice directly after my breakfast to hold animated receptions of Malays, Arabs, and half-castes. They did not clamour aloud for my attention. They came with a silent and irresistible appeal—and the appeal, I affirm here, was not to my self-love or my vanity. It seems now to have had a moral character, for why should the memory of these beings, seen in their obscure, sun-bathed existence, demand to express itself in the shape of a novel, except on the ground of that mysterious fellowship which unites in a community of hopes and fears all the dwellers on this earth?

I did not receive my visitors with boisterous rapture as the bearers of any gifts of profit or fame. There was no vision of a printed book before me as I sat writing at that table, situated in a decayed part of Belgravia. After all these years, each leaving its evidence of slowly blackened pages, I can honestly say that it is a sentiment akin to pity which prompted me to render in words assembled with conscientious care the memory of things far distant and of men who had lived.

But, coming back to Captain Froud and his fixed idea of never disappointing ship-owners or ship-captains, it was not likely that I should fail him in his ambition—to satisfy at a few hours' notice the unusual demand for a French-speaking officer. He explained to me that the ship was chartered by a French company intending to establish a regular monthly line of sailings from Rouen, for the transport of French emigrants to

Canada. But, frankly, this sort of thing did not interest me very much. I said gravely that if it were really a matter of keeping up the reputation of the Shipmasters' Society I would consider it. But the consideration was just for form's sake. The next day I interviewed the captain, and I believe we were impressed favourably with each other. He explained that his chief mate was an excellent man in every respect and that he could not think of dismissing him so as to give me the higher position; but that if I consented to come as second officer I would be given certain special advantages—and so on.

I told him that if I came at all the rank really did not matter.

"I am sure," he insisted, "you will get on first rate with Mr. Paramor."

I promised faithfully to stay for two trips at least, and it was in those circumstances that what was to be my last connection with a ship began. And after all there was not even one single trip. It may be that it was simply the fulfilment of a fate, of that written word on my forehead which apparently forbade me, through all my sea wanderings, ever to achieve the crossing of the Western Ocean—using the words in that special sense in which sailors speak of Western Ocean trade, of Western Ocean packets, of Western Ocean hard cases. The new life attended closely upon the old, and the nine chapters of "Almayer's Folly" went with me to the Victoria Dock, whence in a few days we started for Rouen. I won't go so far

as saying that the engaging of a man fated never to cross the Western Ocean was the absolute cause of the Franco-Canadian Transport Company's failure to achieve even a single passage. It might have been that of course; but the obvious gross obstacle was clearly the want of money. Four hundred and sixty bunks for emigrants were put together in the 'tween decks by industrious carpenters while we lay in the Victoria Dock, but never an emigrant turned up in Rouen—of which, being a humane person, I confess I was glad. Some gentlemen from Paris—I think there were three of them, and one was said to be the chairman—turned up, indeed, and went from end to end of the ship, knocking their silk hats cruelly against the deck beams. I attended them personally, and I can vouch for it that the interest they took in things was intelligent enough, though, obviously, they had never seen anything of the sort before. Their faces as they went ashore wore a cheerfully inconclusive expression. Notwithstanding that this inspecting ceremony was supposed to be a preliminary to immediate sailing, it was then, as they filed down our gangway, that I received the inward monition that no sailing within the meaning of our charter party would ever take place.

It must be said that in less than three weeks a move took place. When we first arrived we had been taken up with much ceremony well toward the centre of the town, and, all the street corners being placarded with the tricolor posters

announcing the birth of our company, the *petit bourgeois* with his wife and family made a Sunday holiday from the inspection of the ship. I was always in evidence in my best uniform to give information as though I had been a Cook's tourists' interpreter, while our quartermasters reaped harvest of small change from personally conducted parties. But when the move was made—that move which carried us some mile and a half down the stream to be tied up to an altogether muddier and shabbier quay—then indeed the desolation of solitude became our lot. It was a complete and soundless stagnation; for as we had the ship ready for sea to the smallest detail, as the frost was hard and the days short, we were absolutely idle—idle to the point of blushing with shame when the thought struck us that all the time our salaries went on. Young Cole was aggrieved because, as he said, we could not enjoy any sort of fun in the evening after loafing like this all day: even the banjo lost its charm since there was nothing to prevent his strumming on it all the time between the meals. The good Paramor—he was really a most excellent fellow—became unhappy as far as was possible to his cheery nature, till one dreary day I suggested, out of sheer mischief, that he should employ the dormant energies of the crew in hauling both cables up on deck and turning them end for end.

For a moment Mr. Paramor was radiant. "Excellent idea!" but directly his face fell. "Why. . . Yes! But we can't make that

job last more than three days," he muttered discontentedly. I don't know how long he expected us to be stuck on the riverside outskirts of Rouen, but I know that the cables got hauled up and turned end for end according to my satanic suggestion, put down again, and their very existence utterly forgotten, I believe, before a French river pilot came on board to take our ship down, empty as she came, into the Havre roads. You may think that this state of forced idleness favoured some advance in the fortunes of Almayer and his daughter. Yet it was not so. As if it were some sort of evil spell, my banjoist cabin-mate's interruption, as related above, had arrested them short at the point of that fateful sunset for many weeks together. It was always thus with this book, begun in '89 and finished in '94—with that shortest of all the novels which it was to be my lot to write. Between its opening exclamation calling Almayer to his dinner in his wife's voice and Abdullah's (his enemy) mental reference to the God of Islam —"The Merciful, the Compassionate"—which closes the book, there were to come several long sea passages, a visit (to use the elevated phraseology suitable to the occasion) to the scenes (some of them) of my childhood and the realization of childhood's vain words, expressing a light-hearted and romantic whim.

It was in 1868, when nine years old or thereabouts, that while looking at a map of Africa of the time and putting my finger on the blank space then representing the unsolved mystery of

that continent, I said to myself, with absolute assurance and an amazing audacity which are no longer in my character now:

"When I grow up I shall go *there*."

And of course I thought no more about it till after a quarter of a century or so an opportunity offered to go there—as if the sin of childish audacity were to be visited on my mature head. Yes. I did go there: *there* being the region of Stanley Fall, which in '68 was the blankest of blank spaces on the earth's figured surface. And the MS. of "Almayer's Folly," carried about me as if it were a talisman or a treasure, went *there*, too. That it ever came out of *there* seems a special dispensation of Providence, because a good many of my other properties, infinitely more valuable and useful to me, remained behind through unfortunate accidents of transportation. I call to mind, for instance, a specially awkward turn of the Congo between Kinchassa and Leopoldsville—more particularly when one had to take it at night in a big canoe with only half the proper number of paddlers. I failed in being the second white man on record drowned at that interesting spot through the upsetting of a canoe. The first was a young Belgian officer, but the accident happened some months before my time, and he, too, I believe, was going home; not perhaps quite so ill as myself—but still he was going home. I got round the turn more or less alive, though I was too sick to care whether I did or not, and, always with "Almayer's Folly" among my diminishing baggage, I arrived at that

delectable capital, Boma, where, before the departure of the steamer which was to take me home, I had the time to wish myself dead over and over again with perfect sincerity. At that date there were in existence only seven chapters of "Almayer's Folly," but the chapter in my history which followed was that of a long, long illness and very dismal convalescence. Geneva, or more precisely the hydropathic establishment of Champel, is rendered forever famous by the termination of the eighth chapter in the history of Almayer's decline and fall. The events of the ninth are inextricably mixed up with the details of the proper management of a waterside warehouse owned by a certain city firm whose name does not matter. But that work, undertaken to accustom myself again to the activities of a healthy existence, soon came to an end. The earth had nothing to hold me with for very long. And then that memorable story, like a cask of choice Madeira, got carried for three years to and fro upon the sea. Whether this treatment improved its flavour or not, of course I would not like to say. As far as appearance is concerned it certainly did nothing of the kind. The whole MS. acquired a faded look and an ancient, yellowish complexion. It became at last unreasonable to suppose that anything in the world would ever happen to Almayer and Nina. And yet something most unlikely to happen on the high seas was to wake them up from their state of suspended animation.

What is it that Novalis says: "It is certain my

conviction gains infinitely the moment another soul will believe in it." And what is a novel if not a conviction of our fellow-men's existence strong enough to take upon itself a form of imagined life clearer than reality and whose accumulated verisimilitude of selected episodes puts to shame the pride of documentary history. Providence which saved my MS. from the Congo rapids brought it to the knowledge of a helpful soul far out on the open sea. It would be on my part the greatest ingratitude ever to forget the sallow, sunken face and the deep-set dark eyes of the young Cambridge man (he was a "passenger for his health" on board the good ship *Torrens* outward bound to Australia) who was the first reader of "Almayer's Folly"—the very first reader I ever had. "Would it bore you very much in reading a MS. in a handwriting like mine?" I asked him one evening, on a sudden impulse at the end of a longish conversation whose subject was Gibbon's History. Jacques (that was his name) was sitting in my cabin one stormy dog-watch below, after bringing me a book to read from his own travelling store.

"Not at all," he answered, with his courteous intonation and a faint smile. As I pulled a drawer open his suddenly aroused curiosity gave him a watchful expression. I wonder what he expected to see. A poem, maybe. All that's beyond guessing now. He was not a cold, but a calm man, still more subdued by disease—a man

JOSEPH CONRAD'S HOME AT OSWALD'S BISHOPSBOURNE, KENT

of few words and of an unassuming modesty in general intercourse, but with something uncommon in the whole of his person which set him apart from the undistinguished lot of our sixty passengers. His eyes had a thoughtful, introspective look. In his attractive reserved manner and in a veiled sympathetic voice he asked:

"What is this?" "It is a sort if tale," I answered, with an effort. "It is not even finished yet. Nevertheless, I would like to know what you think of it." He put the MS. in the breast-pocket of his jacket; I remember perfectly his thin, brown fingers folding it lengthwise. "I will read it to-morrow," he remarked, seizing the door-handle; and then watching the roll of the ship for a propitious moment, he opened the door and was gone. In the moment of his exit I heard the sustained booming of the wind, the swish of the water on the decks of the *Torrens*, and the subdued, as if distant, roar of the rising sea. I noted the growing disquiet in the great restlessness of the ocean, and responded professionally to it with the thought that at eight o'clock, in another half-hour or so at the farthest, the topgallantsails would have to come off the ship.

Next day, but this time in the first dog-watch, Jacques entered my cabin. He had a thick woollen muffler round his throat, and the MS. was in his hand. He tendered it to me with a steady look, but without a word. I took it in silence. He sat down on the couch and still said nothing.

I opened and shut a drawer under my desk, on which a filled-up log-slate lay wide open in its wooden frame waiting to be copied neatly into the sort of book I was accustomed to write with care, the ship's log-book. I turned my back squarely on the desk. And even then Jacques never offered a word. "Well, what do you say?" I asked at last. "Is it worth finishing?" This question expressed exactly the whole of my thoughts.

"Distinctly," he answered, in his sedate, veiled voice, and then coughed a little.

"Were you interested?" I inquired further, almost in a whisper.

"Very much!"

In a pause I went on meeting instinctively the heavy rolling of the ship, and Jacques put his feet upon the couch. The curtain of my bed-place swung to and fro as if it were a punkah, the bulkhead lamp circled in its gimbals, and now and then the cabin door rattled slightly in the gusts of wind. It was in latitude 40 south, and nearly in the longitude of Greenwich, as far as I can remember, that these quiet rites of Almayer's and Nina's resurrection were taking place. In the prolonged silence it occurred to me that there was a good deal of retrospective writing in the story as far as it went. Was it intelligible in its action, I asked myself, as if already the story-teller were being born into the body of a seaman. But I heard on deck the whistle of the officer of the watch and remained on the alert to catch the order that was to follow this call to attention. It reached

me as a faint, fierce shout to "Square the yards." "Ah!" I thought to myself, "a westerly blow coming on." Then I turned to my very first reader, who, alas! was not to live long enough to know the end of the tale.

"Now let me ask you one more thing: is the story quite clear to you as it stands?"

He raised his dark, gentle eyes to my face and seemed surprised. "Yes! Perfectly."

This was all I was to hear from his lips concerning the merits of "Almayer's Folly." We never spoke together of the book again. A long period of bad weather set in and I had no thoughts left but for my duties, while poor Jacques caught a fatal cold and had to keep close in his cabin. When we arrived in Adelaide the first reader of my prose went at once up-country, and died rather suddenly in the end, either in Australia or it may be on the passage while going home through the Suez Canal. I am not sure which it was now, and I do not think I ever heard precisely; though I made inquiries about him. . . . At last we sailed, homeward bound, and still not one line was added to the careless scrawl of the many pages which poor Jacques had had the patience to read with the very shadows of Eternity gathering already in the hollows of his kind, steadfast eyes.

The purpose instilled into me by his simple and final "Distinctly" remained dormant, yet alive to await its opportunity. I dare say I am compelled—unconsciously compelled—now to write volume after volume, as in past years I was com-

pelled to go to sea voyage after voyage. Leaves must follow upon one another as leagues used to follow in the days gone by, on and on to the appointed end, which, being Truth itself, is One—one for all men and for all occupations.

NOVEMBER 7

BOSWELL'S JOHNSON*

WE CAN pass the long green ranks of the Waverley Novels and Lockhart's "Life" which flanks them. Here is heavier metal in the four big gray volumes beyond. They are an old-fashioned large-print edition of Boswell's "Life of Johnson." I emphasize the large print, for that is the weak point of most of the cheap editions of English Classics which come now into the market. With subjects which are in the least archaic or abstruse you need good clear type to help you on your way. The other is good neither for your eyes nor for your temper. Better pay a little more and have a book that is made for use.

That book interests me—fascinates me—and yet I wish I could join heartily in that chorus of praise which the kind-hearted old bully has enjoyed. It is difficult to follow his own advice and to "clear one's mind of cant" upon the subject, for when you have been accustomed to look at him through the sympathetic glasses of Macaulay or of Boswell, it is hard to take them off, to rub one's eyes, and to have a good honest stare

*From "Through the Magic Door," by permission of the author.

on one's own account at the man's actual words, deeds, and limitations. If you try it you are left with the oddest mixture of impressions. How could one express it save that this is John Bull taken to literature—the exaggerated John Bull of the caricaturists—with every quality, good or evil, at its highest? Here are the rough crust over a kindly heart, the explosive temper, the arrogance, the insular narrowness, the want of sympathy and insight, the rudeness of perception, the positiveness, the over-bearing bluster, the strong deep-seated religious principle, and every other characteristic of the cruder, rougher John Bull who was the great-grandfather of the present good-natured Johnnie.

If Boswell had not lived I wonder how much we should hear now of his huge friend? With Scotch persistence he has succeeded in inoculating the whole world with his hero worship. It was most natural that he should himself admire him. The relations between the two men were delightful and reflect all credit upon each. But they are not a safe basis from which any third person could argue. When they met, Boswell was in his twenty-third and Johnson in his fifty-fourth year. The one was a keen young Scot with a mind which was reverent and impressionable. The other was a figure from a past generation with his fame already made. From the moment of meeting the one was bound to exercise an absolute ascendency over the other which made unbiased criticism far more difficult than it would be between or-

dinary father and son. Up to the end this was the unbroken relation between them.

It is all very well to pooh-pooh Boswell as Macaulay has done, but it is not by chance that a man writes the best biography in the language. He had some great and rare literary qualities. One was a clear and vivid style more flexible and Saxon than that of his great model. Another was a remarkable discretion which hardly once permitted a fault of taste in this whole enormous book where he must have had to pick his steps with pitfalls on every side of him. They say that he was a fool and a coxcomb in private life. He is never so with a pen in his hand. Of all his numerous arguments with Johnson, where he ventured some little squeak of remonstrance, before the roaring "No, sir!" came to silence him, there are few in which his views were not, as experience proved, the wiser. On the question of slavery he was in the wrong. But I could quote from memory at least a dozen cases, including such vital subjects as the American Revolution, the Hanoverian Dynasty, Religious Toleration, and so on, where Boswell's views were those which survived.

But where he excels as a biographer is in telling you just those little things that you want to know. How often you read the life of a man and are left without the remotest idea of his personality. It is not so here. The man lives again. There is a short description of Johnson's person—it is not in the Life, but in the Tour to the Hebrides, the very next book upon the shelf, which is typical of his

vivid portraiture. May I take it down, and read you a paragraph of it?—

"His person was large, robust, I may say approaching to the gigantic, and grown unwieldy from corpulency. His countenance was naturally of the cast of an ancient statue, but somewhat disfigured by the scars of King's evil. He was now in his sixty-fourth year and was become a little dull of hearing. His sight had always been somewhat weak, yet so much does mind govern and even supply the deficiencies of organs that his perceptions were uncommonly quick and accurate. His head, and sometimes also his body, shook with a kind of motion like the effect of palsy. He appeared to be frequently disturbed by cramps or convulsive contractions of the nature of that distemper called St. Vitus' dance. He wore a full suit of plain brown clothes, with twisted hair buttons of the same color, a large bushy grayish wig, a plain shirt, black worsted stockings and silver buckles. Upon this tour when journeying he wore boots and a very wide brown cloth great-coat with pockets which might also have held the two volumes of his folio dictionary, and he carried in his hand a large English oak stick." You must admit that if one cannot reconstruct the great Samuel after that it is not Mr. Boswell's fault—and it is but one of a dozen equally vivid glimpses which he gives us of his hero. It is just these pen-pictures of his of the big, uncouth man, with his grunts and his groans, his Gargantuan appetite, his twenty cups of tea, and his tricks with the

orange-peel and the lamp-posts, which fascinate the reader, and have given Johnson a far broader literary vogue than his writings could have done.

For, after all, which of those writings can be said to have any life to-day? Not "Rasselas," surely—that stilted romance. "The Lives of the Poets" are but a succession of prefaces, and the "Ramblers" of ephemeral essays. There is the monstrous drudgery of the Dictionary, a huge piece of spadework, a monument to industry, but inconceivable to genius. "London" has a few vigorous lines, and the "Journey to the Hebrides" some spirited pages. This, with a number of political and other pamphlets, was the main output of his lifetime. Surely it must be admitted that it is not enough to justify his predominant place in English literature, and that we must turn to his humble, much-ridiculed biographer for the real explanation.

And then there was his talk. What was it which gave it such distinction? His clear-cut positiveness upon every subject. But this is a sign of a narrow finality—impossible to the man of sympathy and of imagination, who sees the other side of every question and understands what a little island the greatest human knowledge must be in the ocean of infinite possibilities which surround us. Look at the results. Did ever any single man, the very dullest of the race, stand convicted of so many incredible blunders? It recalls the remark of Bagehot, that if at any time the views of the most learned could be stamped

upon the whole human race the result would be to propagate the most absurd errors. He was asked what became of swallows in the winter. Rolling and wheezing, the oracle answered: "Swallows," said he, "certainly sleep all the winter. A number of them conglobulate together by flying round and round, and then all in a heap throw themselves under water and lie in the bed of a river." Boswell gravely dockets the information. However, if I remember right, even so sound a naturalist as White of Selbourne had his doubts about the swallows. More wonderful are Johnson's misjudgments of his fellow-authors. There, if anywhere, one would have expected to find a sense of proportion. Yet his conclusions would seem monstrous to a modern taste. "Shakespeare," he said, "never wrote six consecutive good lines." He would only admit two good verses in Gray's exquisite "Elegy Written in a Country Churchyard," where it would take a very acid critic to find two bad ones. "Tristram Shandy" would not live. "Hamlet" was gabble. Swift's "Gulliver's Travels" was poor stuff, and he never wrote anything good except "A Tale of a Tub." Voltaire was illiterate. Rousseau was a scoundrel. Deists, like Hume, Priestley, or Gibbon, could not be honest men.

And his political opinions! They sound now like a caricature. I suppose even in those days they were reactionary. "A poor man has no honor." "Charles the Second was a good King." "Governments should turn out of the Civil

Service all who were on the other side." "Judges in India should be encouraged to trade." "No country is the richer on account of trade." (I wonder if Adam Smith was in the company when this proposition was laid down!) "A landed proprietor should turn out those tenants who did not vote as he wished." "It is not good for a laborer to have his wages raised." "When the balance of trade is against a country, the margin *must* be paid in current coin." Those were a few of his convictions.

And then his prejudices! Most of us have some unreasoning aversion. In our more generous moments we are not proud of it. But consider those of Johnson! When they were all eliminated there was not so very much left. He hated Whigs. He disliked Scotsmen. He detested Nonconformists (a young lady who joined them was "an odious wench"). He loathed Americans. So he walked his narrow line, belching fire and fury at everything to the right or the left of it. Macaulay's posthumous admiration is all very well, but had they met in life Macaulay would have contrived to unite under one hat nearly everything that Johnson abominated.

It cannot be said that these prejudices were founded on any strong principles, or that they could not be altered where his own personal interests demanded it. This is one of the weak points of his record. In his dictionary he abused pensions and pensioners as a means by which the State imposed slavery upon hirelings. When he

wrote the unfortunate definition a pension must have seemed a most improbable contingency, but when George III, either through policy or charity, offered him one a little later, he made no hesitation in accepting it. One would have liked to feel that the violent expression of his convictions represented a real intensity of feeling, but the facts in this instance seem against it.

He was a great talker—but his talk was more properly a monologue. It was a discursive essay, with perhaps a few marginal notes from his subdued audience. How could one talk on equal terms with a man who could not brook contradiction or even argument upon the most vital questions in life? Would Goldsmith defend his literary views, or Burke his Whiggism, or Gibbon his Deism? There was no common ground of philosophic toleration on which one could stand. If he could not argue he would be rude, or, as Goldsmith put it: "If his pistol missed fire, he would knock you down with the butt end." In the face of that "rhinoceros laugh" there was an end of gentle argument. Napoleon said that all the other kings would say "Ouf!" when they heard he was dead, and so I cannot help thinking that the older men of Johnson's circle must have given a sigh of relief when at last they could speak freely on that which was near their hearts, without the danger of a scene where "Why, no, sir!" was very likely to ripen into "Let us have no more on't!" Certainly one would like to get behind Boswell's account, and to hear a chat between such men as Burke and

Reynolds, as to the difference in the freedom and atmosphere of the Club on an evening when the formidable Doctor was not there, as compared to one when he was.

No smallest estimate of his character is fair which does not make due allowance for the terrible experiences of his youth and early middle age. His spirit was as scarred as his face. He was fifty-three when the pension was given him, and up to then his existence had been spent in one constant struggle for the first necessities of life, for the daily meal and the nightly bed. He had seen his comrades of letters die of actual privation. From childhood he had known no happiness. The half-blind gawky youth, with dirty linen and twitching limbs, had always, whether in the streets of Lichfield, the quadrangle of Pembroke, or the coffee-houses of London, been an object of mingled pity and amusement. With a proud and sensitive soul, every day of his life must have brought some bitter humiliation. Such an experience must either break a man's spirit or embitter it, and here, no doubt, was the secret of that roughness, that carelessness for the sensibilities of others, which caused Boswell's father to christen him "Ursa Major." If his nature was in any way warped, it must be admitted that terrific forces had gone to the rending of it. His good was innate, his evil the result of a dreadful experience.

And he had some great qualities. Memory was the chief of them. He had read omnivorously, and all that he had read he remembered, not merely

in the vague, general way in which we remember what we read, but with every particular of place and date. If it were poetry, he could quote it by the page, Latin or English. Such a memory has its enormous advantage, but it carries with it its corresponding defect. With the mind so crammed with other people's goods, how can you have room for any fresh manufactures of your own? A great memory is, I think, often fatal to originality, in spite of Scott and some other exceptions. The slate must be clear before you put your own writing upon it. When did Johnson ever discover an original thought, when did he ever reach forward into the future, or throw any fresh light upon those enigmas with which mankind is faced? Overloaded with the past, he had space for nothing else. Modern developments of every sort cast no first herald rays upon his mind. He journeyed in France a few years before the greatest cataclysm that the world has ever known, and his mind, arrested by much that was trivial, never once responded to the storm-signals which must surely have been visible around him. We read that an amiable Monsieur Sansterre showed him over his brewery and supplied him with statistics as to his output of beer. It was the same foul-mouthed Sansterre who struck up the drums to drown Louis' voice at the scaffold. The association shows how near the unconscious sage was to the edge of that precipice and how little his learning availed him in discerning it.

He would have been a great lawyer or divine.

Nothing, one would think, could have kept him from Canterbury or from the Woolsack. In either case his memory, his learning, his dignity, and his inherent sense of piety and justice, would have sent him straight to the top. His brain, working within its own limitations, was remarkable. There is no more wonderful proof of this than his opinions on questions of Scotch law, as given to Boswell and as used by the latter before the Scotch judges. That an outsider with no special training should at short notice write such weighty opinions, crammed with argument and reason, is, I think, as remarkable a *tour de force* as literature can show.

Above all, he really was a very kind-hearted man, and that must count for much. His was a large charity, and it came from a small purse. The rooms of his house became a sort of harbor of refuge in which several strange battered hulks found their last moorings. There were the blind Mr. Levett, and the acidulous Mrs. Williams, and the colorless Mrs. De Moulins, all old and ailing—a trying group amid which to spend one's days. His guinea was always ready for the poor acquaintance, and no poet was so humble that he might not preface his book with a dedication whose ponderous and sonorous sentences bore the hallmark of their maker. It is the rough, kindly man, the man who bore the poor street-walker home upon his shoulders, who makes one forget, or at least forgive, the dogmatic pedantic Doctor of the Club.

There is always to me something of interest in the view which a great man takes of old age and death. It is the practical test of how far the philosophy of his life has been a sound one. Hume saw death afar, and met it with unostentatious calm. Johnson's mind flinched from that dread opponent. His letters and his talk during his latter years are one long cry of fear. It was not cowardice, for physically he was one of the most stout-hearted men that ever lived. There were no limits to his courage. It was spiritual diffidence, coupled with an actual belief in the possibilities of the other world, which a more humane and liberal theology has done something to soften. How strange to see him cling so desperately to that crazy body, with its gout, its asthma, its St. Vitus' dance, and its six gallons of dropsy! What could be the attraction of an existence where eight hours of every day were spent groaning in a chair, and sixteen wheezing in a bed? "I would give one of these legs," said he, "for another year of life." None the less, when the hour did at last strike, no man could have borne himself with more simple dignity and courage. Say what you will of him, and resent him how you may, you can never open those four gray volumes without getting some mental stimulus, some desire for wider reading, some insight into human learning or character, which should leave you a better and a wiser man.

CONAN DOYLE.

NOVEMBER 8

(*John Milton, died November 8, 1674*)

LONDON, 1802

MILTON! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.

Thy soul was like a Star, and dwelt apart:
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

WILLIAM WORDSWORTH.

ODE ON THE MORNING OF CHRIST'S NATIVITY

THIS is the month, and this the happy morn
Wherein the Son of Heaven's Eternal King
Of wedded maid and virgin mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,

That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

That glorious Form, that Light unsufferable,
And that far-beaming blaze of Majesty,
Wherewith he wont at Heaven's high council-table
To sit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal clay.

Say heavenly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain
To welcome him to this new abode;
Now while the heaven, by the sun's team untrod
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

See how from far, upon the eastern road,
The star-led wizards haste with odours sweet:
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first thy Lord to greet,
And join thy voice unto the angel quire,
From out his secret altar touch'd with hallow'd fire.

The Hymn

It was the winter wild
While the heaven-born Child
  All meanly wrapt in the rude manger lies;
Nature in awe to him
Had doff'd her gaudy trim,
  With her great Master so to sympathize:
It was no season then for her
To wanton with the sun, her lusty paramour.

Only with speeches fair
She woos the gentle air
  To hide her guilty front with innocent snow;
And on her naked shame,
Pollute with sinful blame,
  The saintly veil of maiden white to throw;
Confounded, that her Maker's eyes
Should look so near upon her foul deformities.

But he, her fears to cease,
Sent down the meek-eyed Peace;
  She, crown'd with olive green, came softly sliding
Down through the turning sphere
His ready harbinger,
  With turtle wing the amorous clouds dividing;
And waving wide her myrtle wand,
She strikes a universal peace through sea and land.

No war, or battle's sound
Was heard the world around:

The idle spear and shield were high up hung;
The hookéd chariot stood
Unstain'd with hostile blood;
The trumpet spake not to the arméd throng;
And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.

But peaceful was the night
Wherein the Prince of Light
His reign of peace upon the earth began:
The winds, with wonder whist,
Smoothly the waters kist
Whispering new joys to the mild ocean
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charméd wave.

The stars, with deep amaze,
Stand fix'd in steadfast gaze,
Bending one way their precious influence;
And will not take their flight
For all the morning light,
Or Lucifer that often warn'd them thence;
But in their glimmering orbs did glow
Until their Lord himself bespake, and bid them go.

And though the shady gloom
Had given day her room,
The sun himself withheld his wonted speed,
And hid his head for shame,
As his inferior flame
The new-enlighten'd world no more should need;

He saw a greater Sun appear
Than his bright throne, or burning axletree could
bear.

The shepherds on the lawn,
Or ere the point of dawn,
Sate simply chatting in a rustic row;
Full little thought they than
That the mighty Pan
Was kindly come to live with them below;
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

When such music sweet
Their hearts and ears did greet,
As never was by mortal finger strook—
Divinely-warbled voice
Answering the stringéd noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly
close.

Nature that heard such sound
Beneath the hollow round
Of Cynthia's seat the airy region thrilling,
Now was almost won
To think her part was done,
And that her reign had here its last fulfilling;
She knew such harmony alone
Could hold all heaven and earth in happier union.

At last surrounds their sight
A globe of circular light.
  That with long beams the shamefaced night array'd;
The helméd Cherubim
And sworded Seraphim
  Are seen in glittering ranks with wings display'd,
Harping in loud and solemn quire
With unexpressive notes, to Heaven's new-born Heir.

Such music (as 'tis said)
Before was never made
  But when of old the sons of morning sung,
While the Creator great
His constellations set
  And the well-balanced world on hinges hung;
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

Ring out, ye crystal spheres!
Once bless our human ears,
  (If ye have power to touch our senses so)
And let your silver chime
Move in melodious time;
  And let the base of heaven's deep organ blow;
And with your ninefold harmony
Make up full consort to th' angelic symphony.

For if such holy song
Enwrap our fancy long,

Time will run back, and fetch the age of gold;
And speckled vanity
Will sicken soon and die,
And leprous sin will melt from earthly mould;
And Hell itself will pass away,
And leave her dolorous mansions to the peering day.

Yea, Truth and Justice then
Will down return to men,
Orb'd in a rainbow; and, like glories wearing,
Mercy will sit between
Throned in celestial sheen,
With radiant feet the tissued clouds down steering;
And Heaven, as at some festival,
Will open wide the gates of her high palace hall.

But wisest Fate says no;
This must not yet be so,
The Babe yet lies in smiling infancy
That on the bitter cross
Must redeem our loss;
So both himself and us to glorify:
Yet first to those ychain'd in sleep,
The wakeful trump of doom must thunder through the deep.

With such a horrid clang
As on mount Sinai rang

While the red fire and smoldering clouds outbrake:
The aged Earth aghast
With terror of that blast
Shall from the surface to the centre shake,
When, at the world's last session,
The dreadful Judge in middle air shall spread his throne.

And then at last our bliss
Full and perfect is,
But now begins; for from this happy day
Th' old Dragon under ground
In straiter limits bound,
Not half so far casts his usurpéd sway;
And, wroth to see his kingdom fail,
Swindges the scaly horror of his folded tail.

The oracles are dumb;
No voice or hideous hum
Runs through the archéd roof in words deceiving:
Apollo from his shrine
Can no more divine,
With hollow shriek the steep of Delphos leaving:
No nightly trance, or breathéd spell,
Inspires the pale-eyed priest from the prophetic cell.

The lonely mountains o'er
And the resounding shore

A voice of weeping heard, and loud lament;
From haunted spring, and dale
Edged with poplar pale,
The parting Genius is with sighing sent;
With flower-inwoven tresses torn
The nymphs in twilight shade of tangled thickets mourn.

In consecrated earth,
And on the holy hearth,
The Lars and Lemures moan with midnight plaint;
In urns, and altars round
A drear and dying sound
Affrights the Flamens at their service quaint;
And the chill marble seems to sweat,
While each peculiar Power foregoes his wonted seat.

Peor and Baalim
Forsake their temples dim,
With that twice-batter'd god of Palestine;
And moonéd Ashtaroth,
Heaven's queen and mother both,
Now sits not girt with tapers' holy shine;
The Lybic Hammon shrinks his horn,
In vain the Tyrian maids their wounded Thammuz mourn.

And sullen Moloch fled,
Hath left in shadows dread

His burning idol all of blackest hue;
In vain with cymbals' ring
They call the grisly king,
In dismal dance about the furnace blue;
The brutish gods of Nile as fast,
Isis and Orus, and the dog Anubis haste.

Nor is Osiris seen
In Memphian grove, or green,
Trampling the unshower'd grass with lowings loud:
Nor can he be at rest
Within his sacred chest;
Naught but profoundest hell can be his shroud;
In vain with timbrell'd anthems dark
The sable-stoléd sorcerers bear his worshipt ark.

He feels from Juda's land
The deaded infant's hand;
The rays of Bethlehem blind his dusky eyn;
Nor all the gods beside
Longer dare abide,
Not Typhon huge ending in snaky twine:
Our Babe, to show his Godhead true,
Can in his swaddling bands control the damnéd crew.

So when the sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an orient wave;
The flocking shadows pale
Troop to th' infernal jail,
Each fetter'd ghost slips to his several grave;

And the yellow-skirted fays
Fly after the night-steeds, leaving their moon-loved
maze.

But see, the Virgin blest
Hath laid her Babe to rest;
Time is our tedious song should here have ending:
Heaven's youngest-teeméd star
Hath fixed her polish'd car,
Her sleeping Lord with hand-maid lamp attending:
And all about the courtly stable
Bright-harness'd angels sit in order serviceable.

JOHN MILTON.

ON HIS BEING ARRIVED AT THE AGE OF TWENTY–THREE

HOW soon hath Time, the subtle thief of youth,
Stoln on his wing my three-and-twenti'th year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.
Perhaps my semblance m ght deceive the truth,
That I to manhood am arriv'd so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits indu'th.
Yet be it less or more, or soon or slow,
It shall be in strictest measure ev'n

To that same lot, however mean, or high,
Toward which Time leads me, and the will of Heav'n;
All is, if I have grace to use it so,
As ever in my great Task-Master's eye.

JOHN MILTON.

ON HIS BLINDNESS

WHEN I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent, which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide;
"Doth God exact day-labor, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies, "God doth not need
Either man's work or his own gifts; who best
Bear his mild yoke, they serve him best: his state
Is kingly; thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait."

JOHN MILTON.

TO THE LORD–GENERAL CROMWELL

CROMWELL, our chief of men, who through a cloud,
Not of war only, but detractions rude,
Guided by faith and matchless fortitude,
To peace and truth thy glorious way hast ploughed,
And on the neck of crownéd fortune proud
Hast reared God's trophies, and his work pursued,
While Darwen stream, with blood of Scots imbued,
And Dunbar field resounds thy praises loud,
And Worcester's laureate wreath. Yet much remains
To conquer still; Peace hath her victories
No less renowned than War: new foes arise,
Threatening to bind our souls with secular chains:
Help us to save free conscience from the paw
Of hireling wolves, whose gospel is their maw.

JOHN MILTON.

NOVEMBER 9

THE INLET OF PEACH BLOSSOMS

THE Emperor Yuentsoong, of the dynasty Chow, was the most magnificent of the long-descended succession of Chinese sovereigns. On his first accession to the throne, his character was so little understood that a conspiracy was set on foot among the yellow-caps, or eunuchs, to put out his eyes, and place upon the throne the rebel, Szema, in whose warlike hands, they asserted, the empire would more properly maintain its ancient glory. The gravity and reserve which these myrmidons of the palace had construed into stupidity and fear, soon assumed another complexion, however. The eunuchs silently disappeared; the mandarins and princes whom they had seduced from their allegiance were made loyal subjects by a generous pardon; and in a few days after the period fixed upon for the consummation of the plot, Yuentsoong set forth in complete armor at the head of his troops to give battle to the rebel in the mountains.

In Chinese annals this first enterprise of the youthful Yuentsoong is recorded with great pomp and particularity. Szema was a Tartar prince of uncommon ability, young like the emperor, and,

during the few last imbecile years of the old sovereign, he had gathered strength in his rebellion, till now he was at the head of ninety thousand men, all soldiers of repute and tried valor.

The historian goes on to record that Yuentsoong was victorious, and returned to the capital with the formidable enemy, whose life he had spared, riding beside him like a brother. The conqueror's career, for several years after this, seems to have been a series of exploits of personal valor, and the Tartar prince shared in all his dangers and pleasures, his inseparable friend. It was during this period of romantic friendship that one of the events occurred which have made Yuentsoong one of the idols of Chinese poetry.

By the side of a lake in a distant province of the empire stood one of the imperial palaces of pleasure, seldom visited, and almost in ruins. Hither in one of his moody periods of repose from war came the conqueror Yuentsoong, for the first time in years separated from his faithful Szema. In disguise, and with only one or two attendants, he established himself in the long, silent halls of his ancestor Tsinchemong, and with his boat upon the lake and his spear in the forest, seemed to find all the amusement of which his melancholy was susceptible. In a certain day in the latter part of April, the emperor had set his sail to a fragrant south wind, and reclining on the cushions of his bark, watched the shore as it softly and silently glided past, and the lake being entirely encircled by the imperial forest, he felt immersed in what

he believed to be the solitude of a deserted paradise. After skirting the fringed sheet of water in this manner for several hours, he suddenly observed that he had shot through a streak of peach blossoms floating from the shore, and at the same moment he became conscious that his boat was slightly headed off by a current setting outward. Putting up his helm, he returned to the spot, and beneath the drooping branches of some luxuriant willows, thus early in leaf, he discovered the mouth of an inlet, which, but for the floating blossoms it brought to the lake, would have escaped the notice of the closest observer. The emperor now lowered his sail, unshipped the slender mast, and betook him to the oars, and as the current was gentle, and the inlet wider within the mouth, he sped rapidly on, through what appeared to be but a lovely and luxuriant vale of the forest. Still, those blushing betrayers of some flowering spot beyond extended like a rosy clue before him, and with impulse of muscles swelled and indurated in warlike exercise, the swift keel divided the besprent mirror winding temptingly onward, and, for a long hour, the royal oarsman untiringly threaded this sweet vein of the wilderness.

Resting a moment on his oars while the slender bark still kept her way, he turned his head toward what seemed to be an opening in the forest on the left, and in the same instant the boat ran, head on, to the shore, the inlet at this point almost doubling on its course. Beyond, by the humming of bees and the singing of birds, there should be a spot

more open than the tangled wilderness he had passed, and disengaging his prow from the alders, he shoved the boat again into the stream, and pulled round a high rock, by which the inlet seemed to have been compelled to curve its channel. The edge of a bright green meadow now stole into the perspective, and still widening with his approach, disclosed a slightly rising terrace clustered with shrubs, and studded here and there with vases; and farther on, upon the same side of the stream, a skirting edge of peach-trees loaded with the gay blossoms which had guided him hither.

Astonished at the signs of habitation in what was well understood to be a privileged wilderness, Yuentsoong kept his boat in mid-stream, and with his eyes vigilantly on the alert, slowly made headway against the current. A few strokes with his oars, however, traced another curve of the inlet, and brought into view a grove of ancient trees scattered over a gently ascending lawn, beyond which, hidden from the river till now by the projecting shoulder of a mound, lay a small pavilion with gilded pillars, glittering like fairy work in the sun. The emperor fastened his boat to a tree leaning over the water, and with his short spear in his hand, bounded upon the shore, and took his way toward the shining structure, his heart beating with a feeling of interest and wonder altogether new. On a nearer approach, the bases of the pillars seemed decayed by time and the gilding weather-stained and tarnished, but the trellised porticoes on the southern aspect were laden with flowering

shrubs, in vases of porcelain, and caged birds sang between the pointed arches, and there were manifest signs of luxurious taste, elegance, and care.

A moment, with an indefinable timidity, the emperor paused before stepping from the green sward upon the marble floor of the pavilion, and in that moment a curtain was withdrawn from the door, and a female, with step suddenly arrested by the sight of the stranger, stood motionless before him. Ravished with her extraordinary beauty, and awe-struck with the suddenness of the apparition and the novelty of the adventure, the emperor's tongue cleaved to his mouth, and ere he could summon resolution, even for a gesture of courtesy, the fair creature had fled within, and the curtain closed the entrance as before.

Wishing to recover his composure, so strangely troubled, and taking it for granted that some other inmate of the house would soon appear, Yuent-soong turned his steps aside to the grove, and with his head bowed, and his spear in the hollow of his arm, tried to recall more vividly the features of the vision he had seen. He had walked but a few paces when there came toward him from the upper skirt of the grove a man of unusual stature and erectness, with white hair, unbraided on his shoulders, and every sign of age except infirmity of step and mien. The emperor's habitual dignity had now rallied, and on his first salutation, the countenance of the old man softened, and he quickened his pace to meet and give him welcome.

"You are noble?" he said with confident inquiry.

Yuentsoong coloured slightly.

"I am," he replied, "Lew-melin, a prince of the empire."

"And by what accident here?"

Yuentsoong explained the clue of the peach blossoms, and represented himself as exiled for a time to the deserted palace upon the lakes.

"I have a daughter," said the old man, abruptly, "who has never looked on human face save mine."

"Pardon me!" replied his visitor; "I have thoughtlessly intruded on her sight, and a face more heavenly fair——"

The emperor hesitated, but the old man smiled encouragingly.

"It is time," he said, "that I should provide a younger defender for my bright Teh-leen, and Heaven has sent you in the season of peach blossoms, with provident kindness.[1] You have frankly revealed to me your name and rank. Before I offer you the hospitality of my roof I must tell you mine. I am Choo-tseen, the outlaw, once of your own rank and the general of the Celestial army."

The emperor started, remembering that this celebrated rebel was the terror of his father's throne.

"You have heard my history," the old man continued. "I had been, before my rebellion, in

[1] The season of peach blossoms was the only season of marriage in ancient China.

charge of the imperial palace on the lake. Anticipating an evil day, I secretly prepared this retreat for my family; and when my soldiers deserted me at the battle of Ke-chow, and a price was set upon my head, hither I fled with my women and children; and the last alive is my beautiful Teh-leen. With this brief outline of my life, you are at liberty to leave me as you came, or to enter my house, on the condition that you become the protector of my child."

The emperor eagerly turned toward the pavilion, and with a step as light as his own, the erect and stately outlaw hastened to lift the curtain before him. Leaving his guest for a moment in the outer apartment, he entered into an inner chamber in search of his daughter, whom he brought, panting with fear, and blushing with surprise and delight, to her future lover and protector. A portion of an historical tale so delicate as the description of the heroine is not work for imitators, however, and we must copy strictly the portrait of the matchless Teh-leen, as drawn by Le-pih, the Anacreon of Chinese poetry, and the contemporary and favourite of Yuentsoong.

"Teh-leen was born while the morning star shone upon the bosom of her mother. Her eye was like the unblemished blue lily, with its light like the white gem unfractured. The plum blossom is most fragrant when the cold has penetrated its stem, and the mother of Teh-leen had known sorrow. The head of her child drooped in thought like a violet overladen with dew. Bewildering was

Teh-leen. Her mouth's corners were dimpled, yet pensive. The arch of her brows was like the vein in the tulip's heart, and the lashes shaded the blushes on her cheek. With the delicacy of a pale rose, her complexion put to shame the floating light of day. Her waist, like a thread in fineness, seemed ready to break; yet it was straight and erect, and feared not the fanning breeze; and her shadowy grace was as difficult to delineate as the form of a white bird rising from the ground by moonlight. The natural gloss of her hair resembled the uncertain sheen of calm water, yet without the aid of false unguents. The native intelligence of her mind seemed to have gained strength by retirement, and he who beheld her, thought not of her as human. Of rare beauty, of rarer intellect was Teh-leen, and her heart responded to the poet's lute."

We have not space, nor could we, without copying from the admired Le-pih, venture to describe the bringing of Teh-leen to court, and her surprise at finding herself the favourite of the emperor. It is a romantic circumstance, besides, which has had its parallels in other countries. But the sad sequel to the loves of poor Teh-leen is but recorded on the cold page of history; and if the poet, who wound up the climax of her perfections, with her susceptibility to his lute, embalmed her sorrows in verse, he was probably too politic to bring it ever to light. Pass we to those neglected and unadorned passages of her history.

Yuentsoong's nature was passionately devoted

and confiding; and like two brothers with one favourite sister, lived together Teh-leen, Szema, and the emperor. The Tartar prince, if his heart knew a mistress before the arrival of Teh-leen at the palace, owned afterward no other than her; and fearless of check or suspicion from the noble confidence and generous friendship of Yuentsoong, he seemed to live but for her service, and to have neither energies nor ambitions except for the winning of her smiles. Szema was of great personal beauty, frank when it did not serve him to be wily, bold in his pleasures, and of manners almost femininely soft and voluptuous. He was renowned as a soldier, and for Teh-leen, he became a poet and master of the lute; and like all men formed for ensnaring the hearts of women, he seemed to forget himself in the absorbing devotion to his idolatry. His friend, the emperor, was of another mould. Yuentsoong's heart had three chambers—love, friendship, and glory. Teh-leen was but a third in his existence, yet he loved her—the sequel will show how well! In person he was less beautiful than majestic, of large stature, and with a brow and lip naturally stern and lofty. He seldom smiled, even upon Teh-leen, whom he would watch for hours in pensive and absorbed delight; but his smile, when it did awake, broke over his sad countenance like morning. All men loved and honoured Yuentsoong, and all men, except only the emperor, looked on Szema with antipathy. To such natures as the former, women give all honour and approbation; but for such as the latter, they reserve their weakness!

Wrapt up in his friend and mistress, and reserved in his intercourse with his counsellors, Yuentsoong knew not that, throughout the imperial city, Szema was called "*the kieu*," or robber-bird, and his fair Teh-leen openly charged with dishonour. Going out alone to hunt as was his custom, and having left his signet with Szema, to pass and repass through the private apartments at his pleasure, his horse fell with him unaccountably in the open field. Somewhat superstitious, and remembering that good spirits sometimes "knit the grass," when other obstacles fail to bar our way to danger, the emperor drew rein and returned to his palace. It was an hour after noon, and having dismissed his attendants at the city gate, he entered by a postern to the imperial garden, and bethought himself of the concealed couch in a cool grot by a fountain (a favourite retreat, sacred to himself and Teh-leen), where he fancied it would be refreshing to sleep away the sultriness of the remaining hours till evening. Sitting down by the side of the murmuring fount, he bathed his feet, and left his slippers on the lip of the basin to be unencumbered in his repose within, and so with unechoing step entered the resounding grotto. Alas! there slumbered the faithless friend with the guilty Teh-leen upon his bosom!

Grief struck through the noble heart of the emperor like a sword in cold blood. With a word he could consign to torture and death the robber of his honour, but there was agony in his bosom deeper than revenge. He turned silently away,

recalled his horse and huntsmen, and, outstripping all, plunged on through the forest till night gathered around him.

Yuentsoong had been absent many days from his capitol, and his subjects were murmuring their fears for his safety, when a messenger arrived to the counsellors informing them of the appointment of the captive Tartar prince to the government of the province of Szechuen, the second honour of the Celestial empire. A private order accompanied the announcement, commanding the immediate departure of Szema for the scene of his new authority. Inexplicable as was this riddle to the multitude, there were those who read it truly by their knowledge of the magnanimous soul of the emperor and among these was the crafty object of his generosity. Losing no time, he set forward with great pomp for Szechuen, and in their joy to see him no more in the palace, the slighted princes of the empire forgave him his unmerited advancement. Yuentsoong returned to his capitol; but to the terror of his counsellors and people, his hair was blanched white as the head of an old man! He was pale as well, but he was cheerful beyond his wont, and to Teh-leen untiring in pensive and humble attentions. He pleaded only impaired health and restless slumbers for nights of solitude. Once, Teh-leen penetrated to his lonely chamber, but by the dim night lamp she saw that the scroll over her window[1] was changed, and instead of the

[1]The most common decorations of rooms, halls, and temples in China are ornamental scrolls or labels of coloured

stimulus to glory which formerly hung in golden letters before his eyes, there was a sentence written tremblingly in black:—

"The close wing of love covers the death-throb of honour."

Six months from this period the capital was thrown into a tumult with the intelligence that the province of Szechuen was in rebellion and Szema at the head of a numerous army on his way to seize the throne of Yuentsoong. This last sting betrayed the serpent even to the forgiving emperor, and tearing the reptile at last from his heart, he entered with the spirit of other times into warlike preparations. The imperial army was in a few days on its march, and at Keo-Yang the opposing forces met and prepared for encounter.

With a dread of the popular feeling toward Teh-Ieen, Yuentsoong had commanded for her a close litter, and she was borne after the imperial standard in the centre of the army. On the eve before the battle, ere the watch-fires were lit, the emperor came to her tent, set apart from his own, and with the delicate care and gentleness from which he never varied, inquired how her wants were supplied, and bade her, thus early, farewell

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paper, or wood, painted and gilded, and hung over doors or windows, and inscribed with a line or couplet conveying some allusion to the circumstance of the inhabitant, or some pious or philosophical axiom. For instance, a poetical one is recorded by Dr. Morrison:

"From the pine forest the azure dragon ascends to the milky way," typical of the prosperous man arising to wealth and honours.

for the night; his own custom of passing among his soldiers on the evening previous to an engagement, promising to interfere with what was usually his last duty before retiring to his couch.

Teh-leen on this occasion seemed moved by some irrepressible emotion, and as he rose to depart, she fell forward upon her face and bathed his feet with her tears. Attributing it to one of those excesses of feeling to which all, but especially hearts ill at ease, are liable, the noble monarch gently raised her, and, with repeated efforts at reassurance, committed her to the hands of her women. His own heart beat far from tranquilly, for, in the excess of his pity for her grief, he had unguardedly called her by one of the sweet names of their early days of love—strange word now upon his lips—and it brought back, spite of memory and truth, happiness that would not be forgotten!

It was past midnight, and the moon was riding high in heaven, when the emperor, returning between the lengthening watch-fires, sought out the small lamp, which, suspended like a star above his own tent, guided him back from the irregular mazes of the camp. Paled by the intense radiance of the moonlight, the small globe of alabaster at length became apparent to his weary eye, and with one glance at the peaceful beauty of the heavens, he parted the curtained door beneath it, and stood within. The Chinese historian asserts that a bird, from whose wing Teh-leen had once plucked an arrow, restoring it to liberty and life, in grateful

attachment to her destiny, had removed the lamp from the imperial tent and suspended it over hers. The emperor stood beside her couch. Startled at his inadvertent error, he turned to retire; but the lifted curtain let in a flood of moonlight upon the sleeping features of Teh-leen, and like dew-drops the undried tears glistened in her silken lashes. A lamp burned faintly in the inner apartment of the tent and her attendants slept soundly. His soft heart gave way. Taking up the lamp, he held it over his beautiful mistress, and once more gazed passionately and unrestrainedly on her unparalleled beauty. The past—the early past—was alone before him. He forgave her—there as she slept, unconscious of the throbbing of his injured but noble heart, so close beside her—he forgave her in the long silent abysses of his soul! Unwilling to wake her from her tranquil slumber, but promising to himself from that hour such sweets of confiding love as had well-nigh been lost to him forever, he imprinted one kiss upon the parted lips of Teh-leen, and sought his couch for slumber.

Ere daybreak the emperor was aroused by one of his attendants with news too important for delay. Szema, the rebel, had been arrested in the imperial camp, disguised, and on his way back to his own forces, and like wildfire the information had spread among the soldiery, who, in a state of mutinous excitement, were with difficulty restrained from rushing upon the tent of Teh-leen. At the door of his tent, Yuentsoong found messengers from the alarmed princes and officers of the

different commands, imploring immediate aid and the imperial presence to allay the excitement, and while the emperor prepared to mount his horse, the guard arrived with the Tartar prince, ignominiously tied, and bearing marks of rough usage from his indignant captors.

"Loose him!" cried the emperor in a voice of thunder.

The cords were severed, and with a glance whose ferocity expressed no thanks, Szema reared himself up to his fullest height, and looked scornfully around him. Daylight had now broke, and as the group stood upon an eminence in sight of the whole army, shouts began to ascend, and the armed multitude, breaking through all restraint, rolled in toward the centre. Attracted by the commotion, Yuentsoong turned to give some orders to those near him, when Szema suddenly sprang upon an officer of the guard, wrenched his drawn sword from his grasp, and in an instant was lost to sight in the tent of Teh-leen. A sharp scream, a second of thought, and forth again rushed the desperate murderer, with his sword flinging drops of blood, and ere a foot stirred in the paralysed group, the avenging cimiter of Yuentsoong had cleft him to the chin.

A hush, as if the whole army were struck dumb by a bolt from heaven, followed this rapid tragedy. Dropping the polluted sword from his hand, the emperor, with uncertain step, and the pallor of death upon his countenance, entered the fatal tent.

He came no more forth that day. The army

was marshalled by the princes, and the rebels were routed with great slaughter; but Yuentsoong never more wielded sword. "He pined to death," says the historian, "with the wane of the same moon that shone upon the forgiveness of Teh-leen."

NATHAN PARKER WILLIS.

NOVEMBER 10

(Oliver Goldsmith, born November 10, 1728)

A BOOKSELLER'S CONFESSION

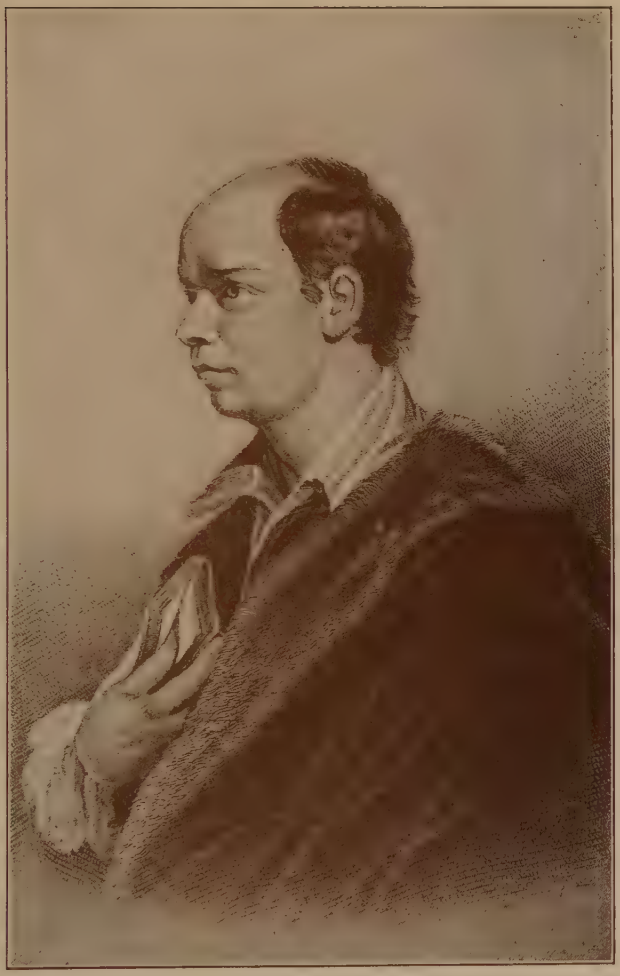
AS I was yesterday seated at breakfast over a pensive dish of tea, my meditations were interrupted by my old friend and companion, who introduced a stranger, dressed pretty much like himself. The gentleman made several apologies for his visit, begged of me to impute his intrusion to the sincerity of his respect and the warmth of his curiosity.

As I am very suspicious of my company when I find them very civil without any apparent reason, I answered the stranger's caresses at first with reserve; which my friend perceiving, instantly let me into my visitant's trade and character, asking Mr. Fudge, whether he had lately published anything new? I now conjectured that my guest was no other than a bookseller, and his answer confirmed my suspicions.

"Excuse me, sir," says he, "it is not the season; books have their time as well as cucumbers. I would no more bring out a new work in summer, than I would sell pork in the dog days. Nothing in my way goes off in summer, except very light goods indeed. A review, a magazine, or a ses-

sions' paper, may amuse a summer reader; but all our stock of value we reserve for a spring and winter trade."—"I must confess, sir," says I, "a curiosity to know what you call a valuable stock, which can only bear a winter perusal." —"Sir," replied the bookseller, "it is not my way to cry up my own goods; but, without exaggeration, I will venture to show with any of the trade: my books at least have the peculiar advantage of being always new; and it is my way to clear off my old to the trunk-makers every season. I have ten new title-pages now about me, which only want books to be added to make them the finest things in nature. Others may pretend to direct the vulgar; but that is not my way; I always let the vulgar direct me; wherever popular clamour arises, I always echo the million. For instance, should the people in general say that such a man is a rogue, I instantly give orders to set him down in print a villain; thus every man buys the book, not to learn new sentiments, but to have the pleasure of seeing his own reflected."—"But, sir," interrupted I, "you speak as if you yourself wrote the books you published; may I be so bold as to ask a sight of some of those intended publications which are shortly to surprise the world?" "As to that, sir," replied the talkative bookseller, "I only draw out the plans myself; and though I am very cautious of communicating them to any, yet, as in the end I have a favour to ask, you shall see a few of them. Here, sir, here they are; diamonds of the first water, I assure you.

Imprimis, a translation of several medical precepts for the use of such physicians as do not understand Latin. *Item*, the young clergyman's art of placing patches regularly, with a dissertation on the different manners of smiling without distorting the face. *Item*, the whole art of love made perfectly easy, by a broker of Change Alley. *Item*, the proper manner of cutting blacklead pencils, and making crayons, by the Right Hon. the Earl of ——. *Item*, the muster-master-general, or the review of reviews."—"Sir," cried I, interrupting him, "my curiosity with regard to title-pages is satisfied; I should be glad to see some longer manuscript, a history or an epic poem."—"Bless me," cries the man of industry, "now you speak of an epic poem, you shall see an excellent farce. Here it is; dip into it where you will, it will be found replete with true modern humour. Strokes, sir; it is filled with strokes of wit and satire in every line."—"Do you call these dashes of the pen strokes?" replied I; "for I must confess I can see no other."—"And pray, sir," returned he, "what do you call them? Do you see anything good now-a-days, that is not filled with strokes —and dashes?—Sir, a well-placed dash makes half the wit of our writers of modern humour. I bought a piece last season that had no other merit upon earth than nine hundred and ninety-five breaks, seventy-two ha-ha's, three good things, and a garter. And yet it played off, and bounced, and cracked, and made more sport than a firework."—"I fancy, then, sir, you were a consider-



OLIVER GOLDSMITH

able gainer?"—"It must be owned the piece did pay; but, upon the whole, I cannot much boast of last winter's success: I gained by two murders; but then I lost by an ill-timed charity sermon. I was a considerable sufferer by my Direct Road to an Estate, but the Infernal Guide brought me up again. Ah sir, that was a piece touched off by the hand of a master; filled with good things from one end to the other. The author had nothing but the jest in view; no dull moral lurking beneath, nor ill-natured satire to sour the reader's good-humour; he wisely considered, that moral and humour at the same time were quite overdoing the business."—"To what purpose was the book then published?" cried I.—"Sir, the book was published in order to be sold; and no book sold better, except the criticisms upon it, which came out soon after; of all kinds of writing, that goes off best at present; and I generally fasten a criticism upon every selling book that is published.

"I once had an author who never left the least opening for the critics: close was the word, always very right and very dull, ever on the safe side of an argument; yet, with all his qualifications, incapable of coming into favour. I soon perceived that his bent was for criticism; and, as he was good for nothing else, supplied him with pens and paper, and planted him, at the beginning of every month, as a censor on the works of others. In short, I found him a treasure; no merit could escape him: but what is most remarkable of all,

he ever wrote best and bitterest when drunk." —"But are there not some works," interrupted I, "that, from the very manner of their composition, must be exempt from criticism; particularly such as profess to disregard its laws?"—"There is no work whatsoever but he can criticise," replied the bookseller; "even though you wrote in Chinese, he would have a pluck at you. Suppose you should take it into your head to publish a book, let it be a volume of Chinese letters, for instance; write how you will, he shall show the world you could have written better. Should you, with the most local exactness, stick to the manners and customs of the country from whence you come; should you confine yourself to the narrow limits of Eastern knowledge, and be perfectly simple and perfectly natural, he has then the strongest reason to exclaim. He may, with a sneer, send you back to China for readers. He may observe that, after the first or second letter, the iteration of the same simplicity is insupportably tedious; but the worst of all is, the public, in such a case, will anticipate his censures, and leave you, with all your uninstructive simplicity, to be mauled at discretion."

"Yes," cried I, "but in order to avoid his indignation, and, what I should fear more, that of the public, I would, in such a case, write with all the knowledge I was master of. As I am not possessed of much learning, at least I would not suppress what little I had; nor would I appear more stupid than nature has made me."—"Here, then," cries the bookseller, "we should have you

entirely in our power: unnatural, un-Eastern, quite out of character, erroneously sensible, would be the whole cry. Sir, we should then hunt you down like a rat."—"Head of my father!" said I, "sure there are but two ways; the door must either be shut or it must be open. I must either be natural or unnatural."—"Be what you will, we shall criticise you," returned the bookseller, "and prove you a dunce in spite of your teeth. But, sir, it is time that I should come to business. I have just now in the press a history of China; and if you will but put your name to it as the author, I shall repay the obligation with gratitude."—"What, sir!" replied I, "put my name to a work which I have not written? Never! while I retain a proper respect for the public and myself." The bluntness of my reply quite abated the ardour of the bookseller's conversation; and, after about half an hour's disagreeable reserve, he, with some ceremony, took his leave and withdrew. —Adieu.

OLIVER GOLDSMITH.

SOCIETY AND SOLITUDE

BOOKS, my son, while they teach us to respect the interests of others, often make us unmindful of our own; while they instruct the youthful reader to grasp at social happiness, he grows miserable in detail, and, attentive to universal harmony, often forgets that he himself has a part to sustain in the concert. I dislike, therefore, the philosopher who describes the inconveniences

of life in such pleasing colours that the pupil grows enamoured of distress, longs to try the charms of poverty, meets it without dread, nor fears its inconveniences till he severely feels them.

A youth who has thus spent his life among books, new to the world, and unacquainted with man but by philosophic information, may be considered as a being whose mind is filled with the vulgar errors of the wise; utterly unqualified for a journey through life, yet confident of his own skill in the direction, he sets out with confidence, blunders on with vanity, and finds himself at last undone.

He first has learned from books, and then lays it down as a maxim, that all mankind are virtuous or vicious in excess; and he has been long taught to detest vice, and love virtue. Warm, therefore, in attachments, and steadfast in enmity, he treats every creature as a friend or foe; expects from those he loves unerring integrity, and consigns his enemies to the reproach of wanting every virtue. On this principle he proceeds; and here begin his disappointments. Upon a closer inspection of human nature he perceives that he should have moderated his friendship, and softened his severity; for he often finds the excellencies of one part of mankind clouded with vice, and the faults of the other brightened with virtue; he finds no character so sanctified that has not its failings, none so infamous but has somewhat to attract our esteem; he beholds impiety in lawn, and fidelity in fetters.

He now, therefore, but too late, perceives that his regards should have been more cool, and his hatred less violent; that the truly wise seldom court romantic friendships with the good, and avoid, if possible, the resentment even of the wicked: every moment gives him fresh instances that the bonds of friendship are broken, if drawn too closely, and that those whom he has treated with disrespect more than retaliate the injury; at length, therefore, he is obliged to confess, that he has declared war upon the vicious half of mankind, without being able to form an alliance among the virtuous to espouse his quarrel.

Our book-taught philosopher, however, is now too far advanced to recede; and though poverty be the just consequence of the many enemies his conduct has created, yet he is resolved to meet it without shrinking. Philosophers have described poverty in most charming colours, and even his vanity is touched in thinking that he shall show the world, in himself, one more example of patience, fortitude, and resignation. "Come, then, O Poverty! for what is there in thee dreadful to the WISE? Temperance, Health, and Frugality walk in thy train; Cheerfulness and Liberty are ever thy companions. Shall any be ashamed of thee, of whom Cincinnatus was not ashamed? The running brook, the herbs of the field, can amply satisfy nature; man wants but little, nor that little long. Come, then, O Poverty, while kings stand by and gaze with admiration at the true philosopher's resignation."

The goddess appears; for Poverty ever comes at the call: but, alas! he finds her by no means the charming figure books and his warm imagination had painted. As when an Eastern bride, whom her friends and relations had long described as a model of perfection, pays her first visit, the longing bridegroom lifts the veil to see a face he had never seen before; but instead of a countenance blazing with beauty like the sun, he beholds deformity shooting icicles to his heart: such appears Poverty to her new entertainer; all the fabric of enthusiasm is at once demolished, and a thousand miseries rise up on its ruins, while Contempt, with pointing finger, is foremost in the hideous procession.

The poor man now finds that he can get no kings to look at him while he is eating; he finds that, in proportion as he grows poor, the world turns its back upon him, and gives him leave to act the philosopher in all the majesty of solitude. It might be agreeable enough to play the philosopher while we are conscious that mankind are spectators; but what signifies wearing the mask of sturdy contentment, and mounting the stage of restraint, when not one creature will assist at the exhibition? Thus is he forsaken of men, while his fortitude wants the satisfaction even of self-applause: for either he does not feel his present calamities, and that is natural insensibility; or he disguises his feelings, and that is dissimulation.

Spleen now begins to take up the man: not distinguishing in his resentments, he regards all

mankind with detestation, and commencing man-hater, seeks solitude to be at liberty to rail.

It has been said, that he who retires to solitude is either a beast or an angel. The censure is too severe, and the praise unmerited; the discontented being who retires from society is generally some good-natured man, who has begun life without experience, and knew not how to gain it in his intercourse with mankind.—Adieu.

OLIVER GOLDSMITH.

NOVEMBER 11 (Armistice Day)

1914

V

THE SOLDIER

IF I should die, think only this of me;
That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam;
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.
And think, this heart, all evil shed away.
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

RUPERT BROOKE.

I HAVE A RENDEZVOUS WITH DEATH*

I HAVE a rendezvous with Death
At some disputed barricade,
When Spring comes back with rustling shade
And apple-blossoms fill the air—
I have a rendezvous with Death
When Spring brings back blue days and fair.
It may be he shall take my hand
And lead me into his dark land
And close my eyes and quench my breath—
It may be I shall pass him still.
I have a rendezvous with Death
On some scarred slope of battered hill
When Spring comes round again this year
And the first meadow-flowers appear.
God knows 'twere better to be deep
Pillowed in silk and scented down,
Where Love throbs out in blissful sleep,
Pulse nigh to pulse, and breath to breath,
Where hushed awakenings are dear . . .
But I've a rendezvous with Death
At midnight in some flaming town,
When Spring trips north again this year,
And I to my pledged word am true,
I shall not fail that rendezvous.

ALAN SEEGER.

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THE FEAR*

I DO not fear to die
'Neath the open sky,
To meet death in the fight
Face to face, upright.

But when at last we creep
Into a hole to sleep,
I tremble, cold with dread,
Lest I wake up dead.

WILFRID WILSON GIBSON.

BACK†

THEY ask me where I've been,
And what I've done and seen.
But what can I reply
Who know it wasn't I,
But some one just like me,
Who went across the sea
And with my head and hands
Killed men in foreign lands . . .
Though I must bear the blame
Because he bore my name.

WILFRID WILSON GIBSON.

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THE RETURN*

HE WENT, and he was gay to go:
And I smiled on him as he went.
My son—'twas well he couldn't know
My darkest dread, nor what it meant—

Just what it meant to smile and smile
And let my son go cheerily—
My son . . . and wondering all the while
What stranger would come back to me.

WILFRID WILSON GIBSON.

INTO BATTLE

THE naked earth is warm with spring,
And with green grass and bursting trees
Leans to the sun's gaze glorying,
And quivers in the sunny breeze;
And life is colour and warmth and light,
And a striving evermore for these;
And he is dead who will not fight;
And who dies fighting has increase.

The fighting man shall from the sun
Take warmth, and life from the glowing earth;
Speed with the light-foot winds to run
And with the trees to newer birth;
And find, when fighting shall be done,
Great rest, and fullness after dearth.

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All the bright company of Heaven
  Hold him in their high comradeship,
The Dog-Star, and the Sisters Seven,
  Orion's Belt and sworded hip.
The woodland trees that stand together,
  They stand to him each one a friend;
They gently speak in the windy weather;
  They guide to valley and ridge's end.
The kestrel hovering by day,
  And the little owls that call by night,
Bid him be swift and keen as they,
  As keen of ear, as swift of sight.

The blackbird sings to him, "Brother, brother,
  If this be the last song you shall sing,
Sing well, for you may not sing another;
  Brother, sing."

In dreary, doubtful, waiting hours,
  Before the brazen frenzy starts,
The horses show him nobler powers
  O patient eyes, courageous hearts!

And when the burning moment breaks,
  And all things else are out of mind,
And only joy of battle takes
  Him by the throat, and makes him blind,

Through joy and blindness he shall know
  Not caring much to know, that still
Nor lead nor steel shall reach him, so
  That it be not the Destined Will.

The thundering line of battle stands,
And in the air death moans and sings;
But Day shall clasp him with strong hands,
And Night shall fold him in soft wings.

JULIAN GRENFELL.

IN FLANDERS FIELDS*

IN FLANDERS fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die,
We shall not sleep, though poppies grow
In Flanders fields.

JOHN MCCRAE.

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*From "In Flanders Fields," courtesy of G. P. Putnam s Sons, Publishers, New York and London.

SONGS FROM AN EVIL WOOD

III

THE great guns of England, they listen mile on mile
To the boasts of a broken War-Lord; they lift their throats and smile;
But the old woods are fallen
For a while.

The old woods are fallen; yet will they come again,
They will come back some springtime with the warm winds and the rain,
For Nature guardeth her children
Never in vain.

They will come back some season; it may be a hundred years:
It is all one to Nature with the centuries that are hers;
She shall bring back her children
And dry all their tears.

But the tears of a would-be War-Lord shall never cease to flow,
He shall weep for the poisoned armies whenever the gas-winds blow,
He shall always weep for his widows,
And all Hell shall know.

The tears of a pitiless Kaiser shallow they'll flow
and wide,
Wide as the desolation made by his silly pride
When he slaughtered a little people
To stab France in her side.

Over the ragged cinders they shall flow on and on
With the listless falling of streams that find not
oblivion,
For ages and ages of years
Till the last star is gone.

IV

I met with Death in his country,
With his scythe and his hollow eye,
Walking the roads of Belgium.
I looked and he passed me by.

Since he passed me by in Plug Street,
In the wood of the evil name,
I shall not now lie with the heroes,
I shall not share their fame,

I shall never be as they are,
A name in the lands of the Free,
Since I looked on Death in Flanders
And he did not look at me.

LORD DUNSANY.

DREAMERS*

SOLDIERS are citizens of death's grey land,
Drawing no dividend from time's to-
morrows
In the great hour of destiny they stand,
Each with his feuds, and jealousies, and sorrows.
Soldiers are sworn to action; they must win
Some flaming, fatal climax with their lives.
Soldiers are dreamers; when the guns begin
They think of firelit homes, clean beds, and
wives.

I see them in foul dug-outs, gnawed by rats,
And in the ruined trenches, lashed with rain,
Dreaming of things they did with balls and bats,
And mocked by hopeless longing to regain
Bank-holidays, and picture-shows, and spats,
And going to the office in the train.

SIEGFRIED SASSOON.

THE DYING PATRIOT

DAY breaks on England down the Kentish hills,
Singing in the silence of the meadow-footing
rills,
Day of my dreams, O day!
I saw them march from Dover, long ago,
With a silver cross before them, singing low,

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Monks of Rome from their home where the blue
seas break in foam,
Augustine with his feet of snow.

Noon strikes on England, noon on Oxford town,
—Beauty she was statue cold—there's blood upon
her gown:
Noon of my dreams, O noon!
Proud and godly kings had built her, long ago
With her towers and tombs and statues all arow
With her fair and floral air and the love that
lingers there,
And the streets where the great men go.

Evening on the olden, the golden sea of Wales,
When the first star shivers and the last wave pales:
O evening dreams!
There's a house that Britons walked in, long ago,
Where now the springs of ocean fall and flow,
And the dead robed in red and sea-lilies overhead
Sway when the long winds blow.

Sleep not, my country: though night is here, afar
Your children of the morning are clamorous for
war:
Fire in the night, O dreams!

Though she send you as she sent you, long ago,
South to desert, east to ocean, west to snow,
West of these out to seas colder than the Hebrides
I must go
Where the fleet of stars is anchored, and the
young Star-captains glow.

JAMES ELROY FLECKER.

NOVEMBER 12

MRS. RIPLEY'S TRIP*

THE night was in windy November, and the blast, threatening rain, roared around the poor little shanty of Uncle Ripley, set like a chicken-trap on the vast Iowa prairie. Uncle Ethan was mending his old violin, with many York State "dums!" and "I gol darns!" totally oblivious of his tireless old wife, who, having "finished the supper-dishes," sat knitting a stocking, evidently for the little grandson who lay before the stove like a cat.

Neither of the old people wore glasses, and their light was a tallow candle; they couldn't afford "none o' them new-fangled lamps." The room was small, the chairs were wooden, and the walls bare—a home where poverty was a never-absent guest. The old lady looked pathetically little, weazened, and hopeless in her ill-fitting garments (whose original color had long since vanished), intent as she was on the stocking in her knotted, stiffened fingers, and there was a peculiar sparkle in her little black eyes, and an unusual resolution

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in the straight line of her withered and shapeless lips.

Suddenly she paused, stuck a needle in the spare knob of her hair at the back of her head, and looking at Ripley, said decisively: "Ethan Ripley, you'll haff to do your own cooking from now on to New Year's. I'm goin' back to Yaark State."

The old man's leather-brown face stiffened into a look of quizzical surprise for a moment; then he cackled, incredulously: "Ho! Ho! har! Sho! be y', now? I want to know if y' be."

"Well, you'll find out."

"Goin' to start to-morrow, Mother?"

"No, sir, I ain't; but I am on Thursday. I want to get to Sally's by Sunday, sure, an' to Silas's on Thanksgivin'."

There was a note in the old woman's voice that brought genuine stupefaction into the face of Uncle Ripley. Of course in this case, as in all others, the money consideration was uppermost.

"Howgy 'xpect to get the money, Mother? Anybody died an' left yeh a pile?"

"Never you mind where I get the money, so's 't *you* don't haff to bear it. The land knows if I'd 'a' waited for *you* to pay my way——"

"You needn't twit me of bein' poor, old woman," said Ripley, flaming up after the manner of many old people. "I've done *my* part t' get along. I've worked day in and day out——"

"Oh! *I* ain't done no work, have I?" snapped she, laying down the stocking and levelling a

needle at him, and putting a frightful emphasis on "I."

"I didn't say you hadn't done no work."

"Yes, you did!"

"I didn't neither. I said——"

"I *know* what you said."

"I said I'd done *my part!*" roared the husband, dominating her as usual by superior lung power. "I didn't *say* you hadn't done your part," he added with an unfortunate touch of emphasis.

"I know y' didn't *say* it, but y' meant it. I don't know what y' call doin' my part, Ethan Ripley; but if cookin' for a drove of harvest hands and thrashin' hands, takin' care o' the eggs and butter, 'n' diggin' 'taters an' milkin' ain't *my* part, I don't never expect to do my part, 'n' you might as well know it fust's last.

"I'm sixty years old," she went on, with a little break in her harsh voice, dominating him now by woman's logic, "an' I've never had a day to myself, not even Fourth o' July. If I've went a-visitin' 'r to a picnic, I've had to come home an' milk 'n' get supper for you men-folks. I ain't been away t' stay overnight for thirteen years in this house, 'n' it was just so in Davis County for ten more. For twenty-three years, Ethan Ripley, I've stuck right to the stove an' churn without a day or a night off."

Her voice choked again, but she rallied, and continued impressively, "And now I'm a-goin' back to Yaark State."

Ethan was vanquished. He stared at her in speechless surprise, his jaw hanging. It was incredible.

"For twenty-three years," she went on, musingly, "I've just about promised myself every year I'd go back an' see my folks." She was distinctly talking to herself now, and her voice had a touching, wistful cadence. "I've wanted to go back an' see the old folks, an' the hills where we played, an' eat apples off the old tree down by the well. I've had them trees an' hills in my mind days and days—nights, too—an' the girls I use to know, an' my own folks——"

She fell into a silent muse, which lasted so long that the ticking of the clock grew loud as a gong in the man's ears, and the wind outside seemed to sound drearier than usual. He returned to the money problem; kindly, though.

"But how y' goin' t' raise the money? I ain't got no extra cash this time. Agin Roach is paid, an' the interest paid, we ain't got no hundred dollars to spare, Jane, not by a jugful."

"Wal, don't you lay awake nights studyin' where I'm a-goin' to get the money," said the old woman, taking delight in mystifying him. She had him now, and he couldn't escape. He strove to show his indifference, however, by playing a tune or two on the violin.

"Come, Tukey, you better climb the wooden hill," Mrs. Ripley said, a half-hour later, to the little chap on the floor, who was beginning to get drowsy under the influence of his grandpa's fid-

dling. "Pa, you had orta 'a' put that string in the clock to-day—on the 'larm side the string is broke," she said, upon returning from the boy's bedroom. "I orta git up early to-morrow, to git some sewin' done. Land knows, I can't fix up much, but they is a little I c'n do. I want to look decent."

They were alone now, and they both sat expectantly.

"You 'pear to think, Mother, that I'm agin yer goin'."

"Wal, it would kinder seem as if y' hadn't hustled yerself any t' help me git off."

He was smarting under the sense of being wronged. "Wall, I'm just as willin' you should go as I am for myself, but if I ain't got no money I don't see how I'm goin' to send——"

"I don't want ye to send; nobody ast ye to, Ethan Ripley. I guess if I had what I've earnt since we came on this farm I'd have enough to go to Jericho with."

"You've got as much out of it as I have," he replied gently. "You talk about your goin' back. Ain't I been wantin' to go back myself? And ain't I kep' still 'cause I see it wa'n't no use? I guess I've worked jest as long and as hard as you, an' in storms an' in mud an' heat, ef it comes t' that."

The woman was staggered, but she wouldn't give up; she must get in one more thrust.

"Wal, if you'd 'a' managed as well as I have, you'd have some money to go with." And she

rose and went to mix her bread and set it "raisin'."

He sat by the fire twanging his fiddle softly. He was plainly thrown into gloomy retrospection, something quite unusual for him. But his fingers picking out the bars of a familiar tune set him to smiling, and whipping his bow across the strings, he forgot all about his wife's resolutions and his own hardships. "Trouble always slid off his back like punkins off a haystack, anyway," his wife said.

The old man still sat fiddling softly after his wife disappeared in the hot and stuffy little bedroom off the kitchen. His shaggy head bent lower over his violin. He heard her shoes drop—*one, two.* Pretty soon she called:

"Come, put up that squeakin' old fiddle, and go to bed. Seems as if you orta have sense enough not to set there keepin' everybody in the house awake."

"You hush up," retorted he. "I'll come when I git ready, and not till. I'll be glad when you're gone——"

"Yes, I warrant *that.*"

With which amiable good-night they went off to sleep, or at least she did, while he lay awake pondering on "where under the sun she was goin' t' raise that money."

The next day she was up bright and early, working away on her own affairs, ignoring Ripley entirely, the fixed look of resolution still on her little old wrinkled face. She killed a hen and dressed and baked it. She fried up a pan of dough-

nuts and made a cake. She was engaged in the doughnuts when a neighbor came in, one of these women who take it as a personal affront when any one in the neighborhood does anything without asking their advice. She was fat, and could talk a man blind in three minutes by the watch. Her neighbor said:

"What's this I hear, Mis' Ripley?"

"I dun know. I expect you hear about all they is goin' on in this neighborhood," replied Mrs. Ripley, with crushing bluntness; but the gossip did not flinch.

"Well, Sett Turner told *me* that her husband told *her* that Ripley told *him* this mornin' that you was goin' back East on a visit."

"Wal, what of it?"

"Well, air yeh?"

"The Lord willin' an' the weather permittin', I expect I be."

"Good land, I want to know! Well, well! I never was so astonished in my whole life. I said, says I, ''t can't be.' 'Well,' ses 'e, 'tha's what *she* told me,' ses 'e. 'But,' says I, 'she is the last woman in the world to go gallavantin' off East,' ses I. 'An,' ses he, 'but it comes from good authority,' ses he. 'Well, then, it must be so,' ses I. But, land sakes! do tell me all about it. How come you to make up y'r mind? All these years you've been kind a' talkin' it over, an' now y'r actshelly goin'—well, I *never!* 'I s'pose Ripley furnishes the money,' ses I to him. 'Well, no,' ses 'e. 'Ripley says he'll be blowed if he sees

where the money's comin' from,' ses 'e; and ses I, 'But maybe she's jest jokin',' ses I. 'Not much,' he says. S' 'e: 'Ripley believes she's goin' fast enough. He's jest as anxious to find out as we be——'"

Here Mrs. Doudney paused for breath; she had walked so fast and rested so little that her interminable flow of "ses I's" and "ses he's" ceased necessarily. She had reached, moreover, the point of most vital interest—the money.

"An' you'll find out jest 'bout as soon as he does," was the dry response from the figure hovering over the stove; and with all her manœuvring that was all she got.

All day Ripley went about his work exceedingly thoughtful for him. It was cold, blustering weather. The wind rustled among the cornstalks with a wild and mournful sound, the geese and ducks went sprawling down the wind, and the horses' coats were ruffled and backs raised.

The old man was husking all alone in the field, his spare form rigged out in two or three ragged coats, his hands inserted in a pair of gloves minus nearly all the fingers, his thumbs done up in "stalls," and his feet thrust into huge coarse boots. The "down ears" wet and chapped his hands, already worn to the quick. Toward night it grew colder and threatened snow. In spite of all these attacks he kept his cheerfulness, and though he was very tired, he was softened in temper.

Having plenty of time to think matters over,

he had come to the conclusion that the old woman needed a play-spell. "I ain't likely to be no richer next year than I am this one; if I wait till I'm able to send her she won't never go. I calc'-late I c'n git enough out o' them shoats to send her. I'd kind a' lotted on eat'n' them pigs done up in sassengers, but if the ol' woman goes East, Tukey an' me'll kind a' haff to pull through without 'em. We'll have a turkey f'r Thanksgivin', an' a chicken once 'n a while. Lord! but we'll miss the gravy on the flapjacks." (He smacked his lips over the thought of the lost dainty.) "But let 'er rip! We can stand it. Then there is my buffalo overcoat. I'd kind a' calc'lated on havin' a buffalo—but that's gone up the spout along with them sassengers."

These heroic sacrifices having been determined upon, he put them into effect at once.

This he was able to do, for his corn-rows ran alongside the road leading to Cedarville, and his neighbors were passing almost all hours of the day.

It would have softened Jane Ripley's heart could she have seen his bent and stiffened form among the corn-rows, the cold wind piercing to the bone through his threadbare and insufficient clothing. The rising wind sent the snow rattling among the moaning stalks at intervals. The cold made his poor dim eyes water, and he had to stop now and then to swing his arms about his chest to warm them. His voice was hoarse with shouting at the shivering team.

That night as Mrs. Ripley was clearing the dishes away she got to thinking about the departure of the next day, and she began to soften. She gave way to a few tears when little Tewksbury Gilchrist, her grandson, came up and stood beside her.

"Gran'ma, you ain't goin' to stay away always, are yeh?"

"Why, course not, Tukey. What made y' think that?"

"Well, y' ain't told us nawthin' 't all about it. An' yeh kind o' look 's if yeh was mad."

"Well, I ain't mad; I'm jest a-thinkin', Tukey. Y' see, I come away from them hills when I was a little girl a'most; before I married y'r grandad. And I ain't never been back. 'Most all my folks is there, sonny, an' we've been s' poor all these years I couldn't seem t' never git started. Now, when I'm 'most ready t' go, I feel kind a queer—'s if I'd cry."

And cry she did, while little Tewksbury stood patting her trembling hands Hearing Ripley's step on the porch, she rose hastily and, drying her eyes, plunged at the work again.

Ripley came in with a big armful of wood, which he rolled into the wood-box with a thundering crash. Then he pulled off his mittens, slapped them together to knock off the ice and snow, and laid them side by side under the stove. He then removed cap, coat, blouse, and finally his boots, which he laid upon the wood-box, the soles turned toward the stove-pipe.

As he sat down without speaking, he opened the front doors of the stove, and held the palms of his stiffened hands to the blaze. The light brought out a thoughtful look on his large, uncouth, yet kindly, visage. Life had laid hard lines on his brown skin, but it had not entirely soured a naturally kind and simple nature. It had made him penurious and dull and iron-muscled; had stifled all the slender flowers of his nature; yet there was warm soil somewhere hid in his heart.

"It's snowin' like all p'ssessed," he remarked finally. "I guess we'll have a sleigh-ride to-morrow. I calc'late t' drive y' daown in scrumptious style. If you must leave, why, we'll give yeh a whoopin' old send-off—won't we, Tukey?"

Nobody replying, he waited a moment. "I've ben a-thinkin' things over kind o' t'-day, Mother, an' I've come t' the conclusion that we *have* been kind o' hard on yeh, without knowin' it, y' see. Y' see I'm kind o' easy-goin', an' little Tuke, he's a child, an' we ain't c'nsidered how you felt."

She didn't appear to be listening, but she was, and he didn't appear, on his part, to be talking to her, and he kept his voice as hard and dry as he could.

"An' I was tellin' Tukey t'-day that it was a dum shame our crops hadn't turned out better. An' when I saw ol' Hatfield go by I hailed him, an' asked him what he'd gimme for two o' m' shoats. Wal, the upshot is, I sent t' town for some things I calc'late you'd need. An' here's a

ticket to Georgetown, and ten dollars. Why, ma, what's up?"

Mrs. Ripley broke down, and with her hands all wet with dish-water, as they were, covered her face, and sobbed. She felt like kissing him, but she didn't. Tewksbury began to whimper, too; but the old man was astonished. His wife had not wept for years (before him). He rose and walking clumsily up to her timidly touched her hair.

"Why, Mother! What's the matter? What've I done now? I was calc'latin' to sell them pigs, anyway. Hatfield jest advanced the money on 'em."

She hopped up and dashed into the bedroom, and in a few minutes returned with a yarn mitten, tied around the wrist, which she laid on the table with a thump, saying: "I don't want yer money. There's money enough to take me where I want to go."

"Whee—ew! Thunder and gimpsum root! Where'd ye get that? Didn't dig it out of a hole?"

"No, I jest saved it—a dime at a time—see!"

Here she turned it out on the table—some bills, but mostly silver dimes and quarters.

"Thunder and scissors! Must be two er three hundred dollars there," he exclaimed.

"They's just seventy-five dollars and thirty cents; jest about enough to go back on. Ticket is fifty-five dollars, goin' and comin'. That leaves twenty dollars for other expenses, not countin' what I've already spent, which is six-

fifty," said she, recovering her self-possession. "It's plenty."

"But y' ain't calc'lated on no sleepers nor hotel bills."

"I ain't goin' on no sleeper. Mis' Doudney says it's jest scandalous the way things is managed on them cars. I'm goin' on the old-fashioned cars, where they ain't no half-dressed men runnin' around."

"But *you* needn't be afraid of them, Mother; at your age——"

"There! you needn't throw my age an' homeliness into my face, Ethan Ripley. If I hadn't waited an' tended on you so long, I'd look a little more's I did when I married yeh."

Ripley gave it up in despair. He didn't realize fully enough how the proposed trip had unsettled his wife's nerves. She didn't realize it herself.

"As for the hotel bills, they won't be none. I ain't agoin' to pay them pirates as much for a day's board as we'd charge for a week's, and have nawthin' to eat but dishes. I'm goin' to take a chicken an' some hard-boiled eggs, an' I'm goin' right through to Georgetown."

"Wal, all right, Mother; but here's the ticket I got."

"I don't want yer ticket."

"But you've got to take it."

"Well, I hain't."

"Why, yes, ye have. It's bought, an' they won't take it back."

"Won't they?" She was perplexed again.

"Not much they won't. I ast 'em. A ticket sold is sold."

"Wal, if they won't——"

"You bet they won't."

"I s'pose I'll haff to use it." And that ended it.

They were a familiar sight as they rode down the road toward town next day. As usual, Mrs. Ripley sat up straight and stiff as "a half-drove wedge in a white-oak log." The day was cold and raw. There was some snow on the ground but not enough to warrant the use of sleighs. It was "neither sleddin' nor wheelin'." The old people sat on a board laid across the box, and had an old quilt or two drawn up over their knees. Tewksbury lay in the back part of the box (which was filled with hay), where he jounced up and down, in company with a queer old trunk and a brand-new imitation-leather hand-bag.

There is no ride quite so desolate and uncomfortable as a ride in a lumber-wagon on a cold day in autumn, when the ground is frozen, and the wind is strong and raw with threatening snow. The wagon-wheels grind along in the snow, the cold gets in under the seat at the calves of one's legs, and the ceaseless bumping of the bottom of the box on the feet is almost intolerable.

There was not much talk on the way down, and what little there was related mainly to certain domestic regulations, to be strictly followed regarding churning, pickles, pancakes, etc. Mrs. Ripley wore a shawl over her head, and carried her queer little black bonnet in her hand. Tewks-

bury was also wrapped in a shawl. The boy's teeth were pounding together like castanets by the time they reached Cedarville, and every muscle ached with the fatigue of shaking.

After a few purchases they drove down to the station, a frightful little den (common in the West), which was always too hot or too cold. It happened to be hot just now—a fact which rejoiced little Tewksbury.

"Now git my trunk *stamped*, 'r *fixed*, 'r whatever they call it," she said to Ripley, in a commanding tone, which gave great delight to the inevitable crowd of loafers beginning to assemble. "Now remember, Tukey, have grandad kill that biggest turkey night before Thanksgiving, an' then you run right over to Mis' Doudney's—she's got a nawful tongue, but she can bake a turkey first-rate—an' she'll fix up some squash-pies for yeh. You can warm up one o' them mince-pies. I wish ye could be with me, but ye can't; so do the best ye can."

Ripley returning now, she said: "Wal, now, I've fixed things up the best I could. I've baked bread enough to last a week, an' Mis' Doudney has promised to bake for yeh——"

"I don't like her bakin'."

"Wal, you'll haff to stand it till I get back, 'n' you'll find a jar o' sweet pickles an' some crab-apple sauce down suller, 'n' you'd better melt up brown sugar for 'lasses, 'n' for goodness' sake don't eat all them mince pies up the fust week, 'n' see that Tukey ain't froze goin' to school.

An' now you'd better get out for home. Good-by! an' remember them pies."

As they were riding home, Ripley roused up after a long silence.

"Did she—a—kiss you good-by, Tukey?"

"No, sir," piped Tewksbury.

"Thunder! didn't she?" After a silence: "She didn't me, neither. I guess she kind a' sort a' forgot it, bein' so flustrated, y' know."

One cold, windy, intensely bright day, Mrs. Stacey, who lives about two miles from Cedarville, looking out of the window, saw a queer little figure struggling along the road, which was blocked here and there with drifts. It was an old woman laden with a good half-dozen parcels, which the wind seemed determined to wrench from her.

She was dressed in black, with a full skirt, and her cloak being short, the wind had excellent opportunity to inflate her garments and sail her off occasionally into the deep snow outside the track, but she held out bravely till she reached the gate. As she turned in, Mrs. Stacey cried:

"Why! it's Gran'ma Ripley, just getting back from her trip. Why! how do you do? Come in. Why! you must be nearly frozen. Let me take off your hat and veil."

"No, thank ye kindly, but I can't stop," was the given reply. "I must be gittin' back to Ripley. I expec' that man has jest let ev'rything go six ways f'r Sunday."

"Oh, you *must* sit down just a minute and warm."

"Wal, I will; but I've got to git home by sundown sure. I don't s'pose they's a thing in the house to eat," she said solemnly.

"Oh, dear! I wish Stacey was here, so he could take you home. An' the boys at school——"

"Don't need any help, if 't wa'nt for these bundles an' things. I guess I'll jest leave some of 'em here, an—— Here! take one of these apples. I brought 'em from Lizy Jane's suller, back to Yaark State."

"Oh! they're delicious! You must have had a lovely time."

"Pretty good. But I kep' thinkin' of Ripley an' Tukey all the time. I s'pose they have had a gay time of it" (she meant the opposite of gay). "Wal, as I told Lizy Jane, I've had my spree, an' now I've got to git back to work. They ain't no rest for such as we are. As I told Lizy Jane, them folks in the big houses have Thanksgivin' dinners every day of their lives, and men an' women in splendid clo's to wait on 'em, so 't Thanksgivin' don't mean anything to 'em; but we poor critters, we make a great to-do if we have a good dinner onct a year. I've saw a pile o' this world, Mrs. Stacey—a pile of it! I didn't think theywas so many big houses in the world as I saw b'tween here an' Chicago. Wal, I can't set here gabbin'." She rose resolutely. "I must get home to Ripley. Jest kind o' stow them bags away. I'll take two an' leave them three others.

Good-by! I must be gittin' home to Ripley. He'll want his supper on time."

And off up the road the indomitable little figure trudged, head held down to the cutting blast—little snow-fly, a speck on a measureless expanse, crawling along with painful breathing, and slipping, sliding steps—"Gittin' home to Ripley an' the boy."

Ripley was out to the barn when she entered, but Tewksbury was building a fire in the old cook-stove. He sprang up with a cry of joy, and ran to her. She seized him and kissed him, and it did her so much good she hugged him close, and kissed him again and again, crying hysterically.

"Oh, Gran'ma, I'm so glad to see you! We've had an awful time since you've been gone."

She released him, and looked around. A lot of dirty dishes were on the table, the tablecloth was a "sight to behold" (as she afterward said), and so was the stove—kettle-marks all over the tablecloth, splotches of pancake batter all over the stove.

"Wal, I sh'd say as much," she dryly assented, untying her bonnet-strings.

When Ripley came in she had her regimentals on, the stove was brushed, the room swept, and she was elbow-deep in the dish-pan. "Hullo, Mother! Got back, hev yeh?"

"I sh'd say it was about *time*," she replied curtly, without looking up or ceasing work. "Has ol' 'Crumpy' dried up yit?" This was her greeting.

Her trip was a fact now; no chance could rob her of it. She had looked forward twenty-three years toward it, and now she could look back at it accomplished. She took up her burden again, never more thinking to lay it down.

HAMLIN GARLAND.

NOVEMBER 13

(Robert Louis Stevenson, born November 13, 1850)

REQUIEM

UNDER the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.

This be the verse you grave for me:
Here he lies where he long'd to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

ROBERT LOUIS STEVENSON.

MARKHEIM

YES," said the dealer, "our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on my superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, "and, in that case," he continued, "I profit by my virtue."

Markheim had but just entered from the daylight streets, and his eyes had not yet grown familiar with the mingled shine and darkness in the

shop. At these pointed words, and before the near presence of the flame, he blinked painfully and looked aside.

The dealer chuckled. "You come to me on Christmas Day," he resumed, "when you know that I am alone in my house, put up my shutters, and make a point of refusing business. Well, you will have to pay for that; you will have to pay for my loss of time, when I should be balancing my books; you will have to pay, besides, for a kind of manner that I remark in you to-day very strongly. I am the essence of discretion, and ask no awkward questions; but, when a customer cannot look me in the eye, he has to pay for it." The dealer once more chuckled; and then, changing to his usual business voice, though still with a note of irony, "You can give, as usual, a clear account of how you came into the possession of the object?" he continued. "Still your uncle's cabinet? A remarkable collector, sir!"

And the little, pale, round-shouldered dealer stood almost on tip-toe, looking over the tops of his gold spectacles, and nodding his head with every mark of disbelief. Markheim returned his gaze with one of infinite pity and a touch of horror.

"This time," said he, "you are in error. I have not come to sell, but to buy. I have no curios to dispose of; my uncle's cabinet is bare to the wainscot; even were it still intact, I have done well on the Stock Exchange, and should more likely add to it than otherwise, and my errand to-day is sim-

plicity itself. I seek a Christmas present for a lady," he continued, waxing more fluent as he struck into the speech he had prepared, "and, certainly I owe you every excuse for thus disturbing you upon so small a matter. But the thing was neglected yesterday; I must produce my little compliment at dinner; and, as you very well know, a rich marriage is not a thing to be neglected."

There followed a pause, during which the dealer seemed to weigh this statement incredulously. The ticking of many clocks among the curious lumber of the shop, and the faint rushing of the cabs in a near thoroughfare, filled up the interval of silence.

"Well, sir," said the dealer, "be it so. You are an old customer, after all; and if, as you say, you have the chance of a good marriage, far be it from me to be an obstacle. Here is a nice thing for a lady now," he went on, "this handglass—fifteenth century, warranted; comes from a good collection, too; but I reserve the name, in the interests of my customer, who was just like yourself, my dear sir, the nephew and sole heir of a remarkable collector."

The dealer, while he thus ran on in his dry and biting voice, had stooped to take the object from its place; and, as he had done so, a shock had passed through Markheim, a start both of hand and foot, a sudden leap of many tumultuous passions to the face. It passed as swiftly as it came, and left no trace beyond a certain trembling of the hand that now received the glass.

"A glass," he said hoarsely, and then paused, and repeated it more clearly. "A glass? For Christmas? Surely not?"

"And why not?" cried the dealer. "Why not a glass?"

Markheim was looking upon him with an indefinable expression. "You ask me why not?" he said. "Why, look here—look in it—look at yourself! Do you like to see it? No! nor I—nor any man."

The little man had jumped back when Markheim had so suddenly confronted him with the mirror; but now, perceiving there was nothing worse on hand, he chuckled. "Your future lady, sir, must be pretty hard-favored," said he.

"I ask you," said Markheim, "for a Christmas present, and you give me this—this damned reminder of years, and sins and follies—this hand-conscience! Did you mean it? Had you a thought in your mind? Tell me. It will be better for you if you do. Come, tell me about yourself. I hazard a guess now—that you are in secret a very charitable man?"

The dealer looked closely at his companion. It was very odd; Markheim did not appear to be laughing; there was something in his face like an eager sparkle of hope, but nothing of mirth.

"What are you driving at?" the dealer asked.

"Not charitable?" returned the other gloomily. "Not charitable; not pious; not scrupulous; unloving, unbeloved; a hand to get money, a safe to keep it. Is that all? Dear God, man, is that all?"

"I will tell you what it is," began the dealer, with some sharpness, and then broke off again into a chuckle. "But I see this is a love-match of yours, and you have been drinking the lady's health."

"Ah!" cried Markheim, with a strange curiosity. "Ah, have you been in love? Tell me about that."

"I," cried the dealer. "I in love! I never had the time, nor have I the time to-day for all this nonsense. Will you take the glass?"

"Where is the hurry?" returned Markheim. "It is very pleasant to stand here talking; and life is so short and insecure that I would not hurry away from any pleasure—no, not even from so mild a one as this. We should rather cling, cling, to what little we can get, like a man at a cliff's edge. Every second is a cliff, if you think upon it—a cliff a mile high—high enough, if we fall, to dash us out of every feature of humanity. Hence it is best to talk pleasantly. Let us talk of each other: why should we wear this mask? Let us be confidential. Who knows we might become friends?"

"I have just one word to say to you," said the dealer: "Either make your purchase, or walk out of my shop!"

"True, true," said Markheim. "Enough fooling. To business. Show me something else."

The dealer stooped once more, this time to replace the glass upon the shelf, his thin blond hair falling over his eyes as he did so. Markheim

moved a little nearer, with one hand in the pocket of his greatcoat; he drew himself up and filled his lungs; at the same time, many different emotions were depicted together on his face: terror, horror, and resolve, fascination and a physical repulsion; and, through a haggard lift of his upper lip, his teeth looked out.

"This, perhaps, may suit," observed the dealer; and then, as he began to re-arise, Markheim bounded from behind upon his victim. The long skewerlike dagger flashed and fell. The dealer struggled like a hen, striking his temple on the shelf, and then tumbled on the floor in a heap.

Time had some score of small voices in that shop, some stately and slow as was becoming to their great age; others garrulous and hurried. All these told out the seconds in an intricate chorus of tickings. Then the passage of a lad's feet, heavily running on the pavement, broke in upon these smaller voices, and startled Markheim into the consciousness of his surroundings. He looked about him awfully. The candle stood on the counter, its flame solemnly wagging in a draught; and, by that inconsiderable movement, the whole room was filled with noiseless bustle and kept heaving like a sea: the tall shadows nodding, the gross blots of darkness swelling and dwindling as with respiration, the faces of the portraits and the china gods changing and wavering like images in water. The inner door stood ajar, and peered into that league of shadows with a long slit of daylight like a pointing finger.

From these fear-stricken rovings Markheim's eyes returned to the body of his victim, where it lay both humped and sprawling, incredibly small, and strangely meaner than in life. In these poor, miserly clothes, in that ungainly attitude, the dealer lay like so much sawdust. Markheim had feared to see it, and lo! it was nothing. And yet, as he gazed, this bundle of old clothes and pool of blood began to find eloquent voices. There it must lie; there was none to work the cunning hinges or direct the miracle of locomotion—there it must lie till it was found. Found! ay, and then? Then would this dead flesh lift up a cry that would ring over England and fill the world with the echoes of pursuit. Ay, dead or not, this was still the enemy. "Time was that when the brains were out," he thought; and the first word struck into his mind. Time, now that the deed was accomplished—time, which had closed for the victim, had become instant and momentous for the slayer.

The thought was yet in his mind, when, first one and then another, with every variety of pace and voice—one deep as the bell from a cathedral turret, another ringing on its treble notes the prelude of a waltz—the clocks began to strike the hour of three in the afternoon.

The sudden outbreak of so many tongues in that dumb chamber staggered him. He began to bestir himself, going to and fro with the candle, beleaguered by moving shadows, and startled to the soul by chance reflections. In many

rich mirrors, some of home design, some from Venice or Amsterdam, he saw his face repeated and repeated, as it were an army of spies; his own eyes met and detected him; and the sound of his own steps, lightly as they fell, vexed the surrounding quiet. And still, as he continued to fill his pockets, his mind accused him with a sickening iteration of the thousand faults of his design. He should have chosen a more quiet hour; he should have prepared an alibi; he should not have used a knife; he should have been more cautious, and only bound and gagged the dealer, and not killed him; he should have been more bold, and killed the servant also; he should have done all things otherwise: poignant regrets, weary, incessant toiling of the mind to change what was unchangeable, to plan what was now useless, to be the architect of the irrevocable past. Meanwhile, and behind all this activity, brute terrors, like the scurrying of rats in a deserted attic, filled the more remote chambers of his brain with riot; the hand of the constable would fall heavy on his shoulder, and his nerves would jerk like a hooked fish; or he beheld, in galloping defile, the dock, the prison, the gallows, and the black coffin.

Terror of the people in the street sat down before his mind like a besieging army. It was impossible, he thought, but that some rumor of the struggle must have reached their ears and set on edge their curiosity; and now, in all the neighboring houses, he divined them sitting motionless and with uplifted ear—solitary people,

condemned to spend Christmas dwelling alone on memories of the past, and now startlingly recalled from that tender exercise; happy family parties, struck into silence round the table, the mother still with raised finger: every degree and age and humor, but all, by their own hearths, prying and hearkening and weaving the rope that was to hang him. Sometimes it seemed to him he could not move too softly; the clink of the tall Bohemian goblets rang out loudly like a bell; and alarmed by the bigness of the ticking, he was tempted to stop the clocks. And then, again, with a swift transition of his terrors, the very silence of the place appeared a source of peril, and a thing to strike and freeze the passer-by; and he would step more boldly, and bustle aloud among the contents of the shop, and imitate, with elaborate bravado, the movements of a busy man at ease in his own house.

But he was now so pulled about by different alarms that, while one portion of his mind was still alert and cunning, another trembled on the brink of lunacy. One hallucination in particular took a strong hold on his credulity. The neighbor hearkening with white face beside his window, the passer-by arrested by a horrible surmise on the pavement—these could at worst suspect; they could not know; through the brick walls and shuttered windows, only sounds could penetrate. But here, within the house, was he alone? He knew he was; he had watched the servant set forth sweethearting, in her poor best, "out for the day" written in every ribbon and smile. Yes, he was

alone, of course; and yet, in the bulk of empty house above him, he could surely hear a stir of delicate footing—he was surely conscious, inexplicably conscious, of some presence. Ay, surely; to every room and corner of the house his imagination followed it; and now it was a faceless thing, and yet had eyes to see with; and again it was a shadow of himself; and yet again behold the image of the dead dealer, reinspired with cunning and hatred.

At times, with a strong effort, he would glance at the open door which still seemed to repel his eyes. The house was tall, the skylight small and dirty, the day blind with fog; and the light that filtered down to the ground story was exceedingly faint, and showed dimly on the threshold of the shop. And yet, in that strip of doubtful brightness, did there not hang wavering a shadow?

Suddenly, from the street outside, a very jovial gentleman began to beat with a staff on the shop door, accompanying his blows with shouts and railleries in which the dealer was continually called upon by name. Markheim, smitten into ice, glanced at the dead man. But no! he lay quite still; he was fled away far beyond ear-shot of these blows and shoutings; he was sunk beneath seas of silence; and his name, which would once have caught his notice above the howling of a storm, had become an empty sound. And presently the jovial gentleman desisted from his knocking, and departed.

Here was a broad hint to hurry what remained to be done, to get forth from this accusing neigh-

borhood, to plunge into a bath of London multitudes, and to reach, on the other side of day, that haven of safety and apparent innocence—his bed. One visitor had come; at any moment another might follow, and be more obstinate. To have done the deed, and yet not to reap the profit, would be too abhorrent a failure. The money—that was now Markheim's concern; and, as a means to that, the keys.

He glanced over his shoulder at the open door, where the shadow was still lingering and shivering; and, with no conscious repugnance of the mind, yet with a tremor of the belly, he drew near the body of his victim. The human character had quite departed. Like a suit half-stuffed with bran, the limbs lay scattered, the trunk doubled, on the floor; and yet the thing repelled him. Although so dingy and inconsiderable to the eye, he feared it might have more significance to the touch. He took the body by the shoulders and turned it on its back. It was strangely light and supple, and the limbs, as if they had been broken, fell into the oddest postures. The face was robbed of all expression; but it was as pale as wax, and shockingly smeared with blood about one temple. That was, for Markheim, the one displeasing circumstance. It carried him back upon the instant, to a certain fair day in a fishers' village: a gray day, a piping wind, a crowd upon the street, the blare of brasses, the booming of drums, the nasal voice of a ballad-singer; and a boy going to and fro, buried overhead in the crowd

and divided between interest and fear, until, coming out upon the chief place of concourse, he beheld a booth and a great scene with pictures, dismally designed, garishly colored: Brownrigg, with her apprentice; the Mannings, with their murdered guest; Weare, in the death-grip of Thurtell; and a score, besides, of famous crimes. The thing was as clear as an illusion; he was once again that little boy; he was looking once again, and with the same sense of physical revolt, at these vile pictures; he was still stunned by the thumping of the drums. A bar of that day's music returned upon his memory; and, at that, for the first time, a qualm came over him, a breath of nausea, a sudden weakness of the joints, which he must instantly resist and conquer.

He judged it more prudent to confront than to flee from these considerations; looking the more hardily in the dead face, bending his mind to realize the nature and greatness of his crime. So little a while ago that face had moved with every change of sentiment, that pale mouth had spoken, that body had been all on fire with governable energies; and now, and by his act, that piece of life had been arrested, as the horologist, with interjected finger, arrests the beating of the clock. So he reasoned in vain; he could rise to no more remorseful consciousness; the same heart which had shuddered before the painted effigies of crime looked on its reality unmoved. At best he felt a gleam of pity for one who had been endowed in vain with all those faculties that can make the

world a garden of enchantment, for one who had never lived, and who was now dead. But of penitence, no, not a tremor.

With that, shaking himself clear of these considerations, he found the keys, and advanced toward the open door of the shop. Outside, it had begun to rain smartly, and the sound of the shower upon the roof had banished silence. Like some dripping cavern, the chambers of the house were haunted by an incessant echoing, which filled the ear and mingled with the ticking of the clocks. And, as Markheim approached the door, he seemed to hear, in answer to his own cautious tread, the steps of another foot withdrawing up the stair. The shadow still palpitated loosely on the threshold. He threw a ton's weight of resolve upon his muscles, and drew back the door.

The faint, foggy daylight glimmered dimly on the bare floor and stairs; on the bright suit of armor posted, halberd in hand, upon the landing; and on the dark wood-carvings, and framed pictures that hung against the yellow panels of the wainscot. So loud was the beating of the rain through all the house that, in Markheim's ears, it began to be distinguished into many different sounds. Footsteps and sighs, the tread of regiments marching in the distance, the chink of money in the counting, and the creaking of doors held stealthily ajar, appeared to mingle with the patter of the drops upon the cupola and the gushing of water in the pipes. The sense that he was not alone grew upon him to the verge of madness.

On every side, he was haunted and begirt by presences. He heard them moving in the upper chambers; from the shop, he heard the dead man getting to his legs; and, as he began with a great effort to mount the stairs, feet fled quietly before him, and followed stealthily behind. If he were but deaf, he thought, how tranquilly he would possess his soul! And then again, and hearkening with ever fresh attention, he blessed himself for that unresting sense which held the outposts and stood a trusty sentinel upon his life. His head turned continually on his neck; his eyes, which seemed starting from their orbits, scouted on every side, and on every side were half rewarded as with the tail of something nameless vanishing. The four-and-twenty steps to the first floor were four-and-twenty agonies.

On that first story the doors stood ajar, three of them like three ambushes, shaking his nerves like the throats of cannon. He could never again, he felt, be sufficiently immured and fortified from men's observing eyes; he longed to be home, girt in by walls, buried among bedclothes, and invisible to all but God. And, at that thought, he wondered a little, recollecting tales of other murderers and the fear they were said to entertain of heavenly avengers. It was not so, at least, with him. He feared the laws of nature, lest, in their callous and immutable procedure, they should preserve some damning evidence of his crime. He feared tenfold more, with a slavish, superstitious terror, some scission in the con-

tinuity of man's experience, some wilful illegality of nature. He played a game of skill, depending on the rules, calculating consequence from cause; and what if nature, as the defeated tyrant overthrew the chess-board, should break the mould of their succession? The like had befallen Napoleon (so writers said) when the winter changed the time of its appearance. The like might befall Markheim: the solid walls might become transparent, and reveal his doings like those of bees in a glass hive; the stout planks might yield under his foot like quicksands, and detain him in their clutch; ay, and there were soberer accidents that might destroy him: if, for instance, the house should fall, and imprison him beside the body of his victim; or the house next door should fly on fire, and the firemen invade him from all sides. These things he feared; and, in a sense, these things might be called the hands of God reached forth against sin. But about God Himself he was at ease; his act was doubtless exceptional, but so were his excuses, which God knew; it was there, and not among men, that he felt sure of justice.

When he had got safe into the drawing-room, and shut the door behind him, he was aware of a respite from alarms. The room was quite dismantled, uncarpeted besides, and strewn with packing-cases and incongruous furniture; several great pier-glasses, in which he beheld himself at various angles, like an actor on a stage; many pictures, framed and unframed, standing, with

their faces to the wall; a fine Sheraton sideboard, a cabinet of marquetry, and a great old bed, with tapestry hangings. The windows opened to the floor; but, by great good fortune, the lower part of the shutters had been closed, and this concealed him from the neighbors. Here, then, Markheim drew in a packing-case before the cabinet, and began to search among the keys. It was a long business, for there were many; and it was irksome, besides; for, after all, there may be nothing in the cabinet, and time was on the wing. But the closeness of the occupation sobered him. With the tail of his eye he saw the door—even glanced at it from time to time directly, like a besieged commander pleased to verify the good estate of his defences. But, in truth, he was at peace. The rain falling in the street sounded natural and pleasant. Presently, on the other side, the notes of a piano were awakened to the music of a hymn, and the voices of many children took up the air and words. How stately, how comfortable was the melody! How fresh the youthful voices! Markheim gave ear to it smilingly as he sorted out the keys, and his mind was thronged with answerable ideas and images—church-going children and the pealing of the high organ; children afield, bathers by the brookside, ramblers on the brambly common, kite-flyers in the windy and cloud-navigated sky; and then, at another cadence of the hymn, back again to church, and the somnolence of summer Sundays, and the high genteel voice of

the parson (which he smiled a little to recall), and the painted Jacobean tombs, and the dim lettering of the Ten Commandments in the chancel.

And as he sat thus, at once busy and absent, he was startled to his feet. A flash of ice, a flash of fire, a bursting gush of blood, went over him, and then he stood transfixed and thrilling. A step mounted the stair slowly and steadily, and presently a hand was laid upon the knob, and the lock clicked, and the door opened.

Fear held Markheim in a vise. What to expect he knew not, whether the dead man walking, or the official ministers of human justice, or some chance witness blindly stumbling in to consign him to the gallows. But when a face was thrust into the aperture, glanced round the room, looked at him, nodded and smiled as if in friendly recognition, and then withdrew again, and the door closed behind it, his fear broke loose from his control in a hoarse cry. At the sound of this the visitant returned.

"Did you call me?" he asked pleasantly, and, with that, he entered the room and closed the door behind him.

Markheim stood and gazed at him with all his eyes. Perhaps there was a film upon his sight, but the outlines of the newcomer seemed to change and waver like those of the idols in the wavering candle-light of the shop; and at times he thought he knew him; and at times he thought he bore a likeness to himself; and always, like a lump of living terror, there lay in his bosom the

conviction that this thing was not of the earth and not of God.

And yet the creature had a strange air of the commonplace, as he stood looking on Markheim with a smile; and when he added, "You are looking for the money, I believe?" it was in the tones of everyday politeness.

Markheim made no answer.

"I should warn you," resumed the other, "that the maid has left her sweetheart earlier than usual, and will soon be here. If Mr. Markheim be found in this house, I need not describe to him the consequences."

"You know me?" cried the murderer.

The visitor smiled. "You have long been a favorite of mine," he said; "and I have long observed and often sought to help you."

"What are you?" cried Markheim; "the devil?"

"What I may be," returned the other, "cannot affect the service I propose to render you."

"It can," cried Markheim; "it does! Be helped by you? No, never; not by you! You do not know me yet; thank God, you do not know me!"

"I know you," replied the visitant, with a sort of kind severity or, rather, firmness. "I know you to the soul."

"Know me!" cried Markheim. "Who can do so? My life is but a travesty and slander on myself. I have lived to belie my nature. All men do; all men are better than this disguise that grows about and stifles them. You see each dragged away by life, like one whom bravos have

seized and muffled in a cloak. If they had their own control—if you could see their faces, they would be altogether different; they would shine out for heroes and saints! I am worse than most; myself is more overlaid; my excuse is known to me and God. But, had I the time, I could disclose myself."

"To me?" inquired the visitant.

"To you before all," returned the murderer. "I supposed you were intelligent. I thought—since you exist—you would prove a reader of the heart. And yet you would propose to judge me by my acts! Think of it; my acts! I was born, and I have lived, in a land of giants; giants have dragged me by the wrists since I was born out of my mother—the giants of circumstance. And you would judge me by my acts! But can you not look within? Can you not understand that evil is hateful to me? Can you not see within me the clear writing of conscience, never blurred by any wilful sophistry, although too often disregarded? Can you not read me for a thing that surely must be common as humanity—the unwilling sinner?"

"All this is very feelingly expressed," was the reply, "but it regards me not. These points of consistency are beyond my province, and I care not in the least by what compulsion you may have been dragged away, so as you are but carried in the right direction. But time flies; the servant delays, looking in the faces of the crowd and at the pictures on the boardings, but still she keeps

moving nearer; and remember, it is as if the gallows itself was striding toward you through the Christmas streets. Shall I help you; I, who know all? Shall I tell you where to find the money?"

"For what price?" asked Markheim.

"I offer you the service for a Christmas gift," reurned the other.

Markheim could not refrain from smiling with a kind of bitter triumph. "No," said he, "I will take nothing at your hands; if I were dying of thirst, and it was your hand that put the pitcher to my lips, I should find the courage to refuse. I may be credulous, but I will do nothing to commit myself to evil."

"I have no objection to a death-bed repentance," observed the visitant.

"Because you disbelieve its efficacy!" Markheim cried.

"I do not say so," returned the other; "but I look on these things from a different side, and, when the life is done, my interest falls. The man has lived to serve me, to spread black looks under color of religion, or to sow tares in the wheat-field, as you do, in a course of weak compliance with desire. Now that he draws so near to his deliverance, he can add but one act of service—to repent, to die smiling, and thus to build up in confidence and hope the more timorous of my surviving followers. I am not so hard a master. Try me. Accept my help. Please yourself in life as you have done hitherto; please yourself more

amply, spread your elbows at the board; and, when the night begins to fall and the curtains to be drawn, I tell you, for your greater comfort, that you will find it even easy to compound your quarrel with your conscience and to make a truckling peace with God. I came but now from such a death-bed, and the room was full of sincere mourners, listening to the man's last words: and, when I looked into that face, which had been set as a flint against mercy, I found it smiling with hope."

"And do you, then, suppose me such a creature?" asked Markheim. "Do you think I have no more generous aspirations than to sin, and sin, and sin, and, at the last, sneak into Heaven? My heart rises at the thought. Is this, then, your experience of mankind? Or is it because you find me with red hands that you presume such baseness? And is this crime of murder indeed so impious as to dry up the very springs of good?"

"Murder is to me no special category," replied the other. "All sins are murder, even as all life is war. I behold your race, like starving mariners on a raft, plucking crusts out of the hands of famine and feeding on each other's lives. I follow sins beyond the moment of their acting; I find in all that the last consequence is death; and, to my eyes, the pretty maid who thwarts her mother with such taking graces on a question of a ball drips no less visibly with human gore than such a murderer as yourself. Do I say that I follow sins? I follow virtues also; they differ not by the thick-

ness of a nail; they are both scythes for the reaping angel of Death. Evil, for which I live, consists not in action, but in character. The bad man is dear to me; not the bad act, whose fruits, if we could follow them far enough down the hurtling cataract of the ages, might yet be found more blessed than those of the rarest virtues. And it is not because you have killed a dealer, but because you are Markheim, that I offer to forward your escape."

"I will lay my heart open to you," answered Markheim. "This crime on which you find me is my last. On my way to it, I have learned many lessons; itself is a lesson, a momentous lesson. Hitherto I have been driven with revolt to what I would not; I was a bond-slave to poverty, driven and scourged. There are robust virtues that can stand in these temptations; mine was not so: I had a thirst of pleasure. But today, and out of this deed, I pluck both warning and riches—both the power and a fresh resolve to be myself. I become in all things a free actor in the world; I begin to see myself all changed, these hands the agents of good, this heart at peace. Something comes over me out of the past; something of what I have dreamed on Sabbath evenings to the sound of the church organ, of what I forecast when I shed tears over noble books, or talked, an innocent child, with my mother. There lies my life; I have wandered a few years, but now I see once more my city of destination."

"You are to use this money on the Stock Ex-

change, I think?" remarked the visitor; "and there, if I mistake not, you have already lost some thousands?"

"Ah," said Markheim, "but this time I have a sure thing."

"This time, again, you will lose," replied the visitor quietly.

"Ah, but I keep back the half!" cried Markheim.

"That also you will lose," said the other.

The sweat started upon Markheim's brow. "Well, then, what matter!" he exclaimed. "Say it be lost; say I am plunged again in poverty, shall one part of me, and that the worst, continue until the end to override the better? Evil and good run strong in me, haling me both ways. I do not love the one thing; I love all. I can conceive great deeds, renunciations, martyrdoms; and, though I be fallen to such a crime as murder, pity is no stranger to my thoughts. I pity the poor. Who knows their trials better than myself? I pity, and help them; I prize love, I love honest laughter; there is no good thing nor true thing on earth but I love it from my heart. And are my vices only to direct my life, and my virtues to lie without effect, like some passive lumber of the mind? Not so; good, also, is a spring of acts."

But the visitant raised his finger. "For six-and-thirty years that you have been in this world," said he, "through many changes of fortune and varieties of humor, I have watched you steadily fall. Fifteen years ago, you would have started

at a theft. Three years back, you would have blanched at the name of murder. Is there any crime, is there any cruelty or meanness, from which you still recoil—five years from now, I shall detect you in the fact! Downward, downward lies your way; nor can anything but death avail to stop you."

"It is true," Markheim said huskily, "I have in some degree complied with evil. But it is so with all; the very saints, in the mere exercise of living, grow less dainty, and take on the tone of their surroundings."

"I will propound to you one simple question," said the other; "and as you answer, I shall read to you your moral horoscope. You have grown in many things more lax; possibly, you do right to be so; and, at any account, it is the same with all men. But, granting that, are you in any one particular, however trifling, more difficult to please with your own conduct, or do you go in all things with a looser rein?"

"In any one?' repeated Markheim, with an anguish of consideration. "No," he added, with despair, "in none! I have gone down in all."

"Then," said the visitor, "content yourself with what you are, for you will never change, and the words of your part on this stage are irrevocably written down."

Markheim stood for a long while silent, and indeed, it was the visitor who first broke the silence. "That being so," he said, "shall I show you the money?"

"And grace?" cried Markheim.

"Have you not tried it?" returned the other. "Two or three years ago, did I not see you on the platform of revival meetings, and was not your voice the loudest in the hymn?"

"It is true," said Markheim; "and I see clearly what remains for me by way of duty. I thank you for these lessons from my soul; my eyes are opened, and I behold myself at last for what I am."

At this moment, the sharp note of the doorbell rang through the house; and the visitant, as though this were some concerted signal for which he had been waiting, changed at once in his demeanor.

"The maid!" he cried. "She has returned, as I forewarned you, and there is now before you one more difficult passage. Her master, you must say, is ill; you must let her in, with an assured but rather serious countenance—no smiles, no overacting, and I promise you success! Once the girl within, and the door closed, the same dexterity that has already rid you of the dealer will relieve you of this last danger in your path. Thenceforward, you have the whole evening—the whole night, if needful—to ransack the treasures of the house and to make good your safety. This is help that comes to you with the mask of danger. Up!" he cried; "up, friend; your life hangs trembling in the scales: up, and act!"

Markheim steadily regarded his counsellor. "If I be condemned to evil acts," he said, "there is

still one door of freedom open—I can cease from action. If my life be an ill thing, I can lay it down. Though I be, as you say truly, at the beck of every small temptation, I can yet, by one decisive gesture, place myself beyond the reach of all. My love of good is damned to barrenness; it may, and let it be! But I have still my hatred of evil; and from that, to your galling disappointment, you shall see that I can draw both energy and courage."

The features of the visitor began to undergo a wonderful and lovely change; they brightened and softened with a tender triumph, and, even as they brightened, faded and dislimned. But Markheim did not pause to watch or understand the transformation. He opened the door, and went downstairs very slowly, thinking to himself. His past went soberly before him; he beheld it as it was, ugly and strenuous like a dream, random as chance-medley—a scene of defeat. Life, as he thus reviewed it, tempted him no longer; but, on the further side, he perceived a quiet haven for his bark. He paused in the passage, and looked into the shop, where the candle still burned by the dead body. It was strangely silent. Thoughts of the dealer swarmed into his mind as he stood gazing. And then the bell once more broke out into impatient clamor.

He confronted the maid upon the threshold with something like a smile.

"You had better go for the police," said he. "I have killed your master."

ROBERT LOUIS STEVENSON.

NOVEMBER 14

(Booker T. Washington, died November 14, 1915)

THE ATLANTA EXPOSITION ADDRESS

THE Atlanta Exposition, at which I had been asked to make an address as a representative of the Negro race, was opened with a short address from Governor Bullock. After other interesting exercises, Governor Bullock introduced me with the words, "We have with us to-day a representative of Negro enterprise and Negro civilization."

When I arose to speak, there was considerable cheering, especially from the colored people. As I remember it now, the thing that was uppermost in my mind was the desire to say something that would cement the friendship of the races and bring about hearty coöperation between them. So far as my outward surroundings were concerned, the only thing that I recall distinctly now is that when I got up, I saw thousands of eyes looking intently into my face. The following is the address which I delivered:—

MR. PRESIDENT AND GENTLEMEN OF THE BOARD OF DIRECTORS AND CITIZENS.

One-third of the population of the South is of the Negro race. No enterprise seeking the mate-

rial, civil, or moral welfare of this section can disregard this element of our population and reach the highest success. I but convey to you, Mr. President and Directors, the sentiment of the masses of my race when I say that in no way have the value and manhood of the American Negro been more fittingly and generously recognized than by the managers of this magnificent Exposition at every stage of its progress. It is a recognition that will do more to cement the friendship of the two races than any occurrence since the dawn of our freedom.

Not only this, but the opportunity here afforded will awaken among us a new era of industrial progress. Ignorant and inexperienced, it is not strange that in the first years of our new life we began at the top instead of at the bottom; that a seat in Congress or the state legislature was more sought than real estate or industrial skill; that the political convention of stump speaking had more attractions than starting a dairy farm or truck garden.

A ship lost at sea for many days suddenly sighted a friendly vessel. From the mast of the unfortunate vessel was seen a signal, "Water, water; we die of thirst!" The answer from the friendly vessel at once came back, "Cast down your bucket where you are." A second time the signal, "Water, water; send us water!" ran up from the distressed vessel, and was answered, "Cast down your bucket where you are." And a third and fourth signal for water was answered, "Cast down your bucket where you are." The captain of the distressed vessel, at last heeding the injunction, cast down his bucket, and it came up full of fresh, sparkling water from the mouth of the Amazon River. To those of my race who depend on bettering their condition in a foreign

land or who underestimate the importance of cultivating friendly relations with the Southern white man, who is their next-door neighbor, I would say: "Cast down your bucket where you are"—cast it down in making friends in every manly way of the people of all races by whom we are surrounded.

Cast it down in agriculture, mechanics, in commerce, in domestic service, and in the professions. And in this connection it is well to bear in mind that whatever other sins the South may be called to bear, when it comes to business, pure and simple, it is in the South that the Negro is given a man's chance in the commercial world, and in nothing is this Exposition more eloquent than in emphasizing this chance. Our greatest danger is that in the great leap from slavery to freedom we may overlook the fact that the masses of us are to live by the productions of our hands, and fail to keep in mind that we shall prosper in proportion as we learn to dignify and glorify common labor and put brains and skill into the common occupations of life; shall prosper in proportion as we learn to draw the line between the superficial and the substantial, the ornamental gewgaws of life and the useful. No race can prosper till it learns that there is as much dignity in tilling a field as in writing a poem. It is at the bottom of life we must begin, and not at the top. Nor should we permit our grievances to overshadow our opportunities.

To those of the white race who look to the incoming of those of foreign birth and strange tongue and habits for the prosperity of the South, were I permitted I would repeat what I say to my own race, "Cast down your bucket where you are." Cast it down among the eight millions of Negroes whose habits you know, whose fidelity

and love you have tested in days when to have proved treacherous meant the ruin of your firesides. Cast down your bucket among these people who have, without strikes and labor wars, tilled your fields, cleared your forests, builded your railroads and cities, and brought forth treasures from the bowels of the earth, and helped make possible this magnificent representation of the progress of the South. Casting down your bucket among my people, helping and encouraging them as you are doing on these grounds, and to education of head, hand, and heart, you will find that they will buy your surplus land, make blossom the waste places in your fields, and run your factories. While doing this, you can be sure in the future, as in the past, that you and your families will be surrounded by the most patient, faithful, law-abiding, and unresentful people that the world has seen. As we have proved our loyalty to you in the past, in nursing your children, watching by the sick-bed of your mothers and fathers, and often following them with tear-dimmed eyes to their graves, so in the future, in our humble way, we shall stand by you with a devotion that no foreigner can approach, ready to lay down our lives, if need be, in defence of yours, interlacing our industrial, commercial, civil, and religious life with yours in a way that shall make the interests of both races one. In all things that are purely social we can be as separate as the fingers, yet one has the hand in all things essential to mutual progress.

There is no defence or security for any of us except in the highest intelligence and development of all. If anywhere there are efforts tending to curtail the fullest growth of the Negro, let these efforts be turned into stimulating, encouraging, and making him the most useful and intelligent

citizen. Effort or means so invested will pay a thousand per cent. interest. These efforts will be twice blessed—"blessing him that gives and him that takes."

There is no escape through law of man or God from the inevitable:—

> The laws of changeless justice bind
> Oppressor with oppressed;
> And close as sin and suffering joined
> We march to fate abreast.

Nearly sixteen millions of hands will aid you in pulling the load upward, or they will pull against you the load downward. We shall constitute one-third and more of the ignorance and crime of the South, or one-third its intelligence and progress; we shall contribute one-third to the business and industrial prosperity of the South, or we shall prove a veritable body of death, stagnating, depressing, retarding every effort to advance the body politic.

Gentlemen of the Exposition, as we present to you our humble effort at an exhibition of our progress, you must not expect overmuch. Starting thirty years ago with ownership here and there in a few quilts and pumpkins and chickens (gathered from miscellaneous sources), remember the path that has led from these to the inventions and production of agricultural implements, buggies, steam-engines, newspapers, books, statuary, carving, paintings, the management of drug-stores and banks, has not been trodden without contact with thorns and thistles. While we take pride in what we exhibit as a result of our independent efforts, we do not for a moment forget that our part in this exhibition would fall far short of your

expectations but for the constant help that has come to our educational life, not only from the Southern states, but especially from Northern philanthropists, who have made their gifts a constant stream of blessing and encouragement.

The wisest among my race understand that the agitation of questions of social equality is the extremest folly, and that progress in the enjoyment of all the privileges that will come to us must be the result of severe and constant struggle rather than of artificial forcing. No race that has anything to contribute to the markets of the world is long in any degree ostracized. It is important and right that all privileges of the law be ours, but it is vastly more important that we be prepared for the exercises of these privileges. The opportunity to earn a dollar in a factory just now is worth infinitely more than the opportunity to spend a dollar in an opera-house.

In conclusion, may I repeat that nothing in thirty years has given us more hope and encouragement, and drawn us so near to you of the white race, as this opportunity offered by the Exposition; and here bending, as it were, over the altar that represents the results of the struggles of your race and mine, both starting practically empty-handed three decades ago, I pledge that in your effort to work out the great and intricate problem which God has laid at the doors of the South, you shall have at all times the patient, sympathetic help of my race; only let this be constantly in mind, that, while from representations in these buildings of the product of field, of forest, of mine, of factory, letters, and art, much good will come, yet far above and beyond material benefits will be that higher good, that, let us pray God, will come, in a blotting out of sectional

differences and racial animosities and suspicions, in a determination to administer absolute justice, in a willing obedience among all classes to the mandates of law. This, this, coupled with our material prosperity, will bring into our beloved South a new heaven and a new earth.

The first thing that I remember, after I had finished speaking, was that Governor Bullock rushed across the platform and took me by the hand, and that others did the same. I received so many and such hearty congratulations that I found it difficult to get out of the building. I did not appreciate to any degree, however, the impression which my address seemed to have made, until the next morning, when I went into the business part of the city. As soon as I was recognized, I was surprised to find myself pointed out and surrounded by a crowd of men who wished to shake hands with me. This was kept up on every street on to which I went, to an extent which embarrassed me so much that I went back to my boarding-place. The next morning I returned to Tuskegee. At the station in Atlanta, and at almost all of the stations at which the train stopped between that city and Tuskegee, I found a crowd of people anxious to shake hands with me.

The papers in all parts of the United States published the address in full, and for months afterward there were complimentary editorial references to it. Mr. Clark Howell, the editor of the Atlanta *Constitution*, telegraphed to a New York

paper, among other words, the following, "I do not exaggerate when I say that Professor Booker T. Washington's address yesterday was one of the most notable speeches, both as to character and as to the warmth of its reception, ever delivered to a Southern audience. The address was a revelation. The whole speech is a platform upon which blacks and whites can stand with full justice to each other."

The Boston *Transcript* said editorially: "The speech of Booker T. Washington at the Atlanta Exposition, this week, seems to have dwarfed all the other proceedings and the Exposition itself. The sensation that it has caused in the press has never been equalled."

I very soon began receiving all kinds of propositions from lecture bureaus, and editors of magazines and papers, to take the lecture platform, and to write articles. One lecture bureau offered me fifty thousand dollars, or two hundred dollars a night and expenses, if I would place my services at its disposal for a given period. To all these communications I replied that my life-work was at Tuskegee; and that whenever I spoke it must be in the interests of the Tuskegee school and my race, and that I would enter into no arrangements that seemed to place a mere commercial value upon my services.

Some days after its delivery I sent a copy of my address to the President of the United States, the Hon. Grover Cleveland. I received from him the following autograph reply:

GRAY GABLES, BUZZARD'S BAY, MASS.,
October 6, 1895.

BOOKER T. WASHINGTON, ESQ.:

MY DEAR SIR: I thank you for sending me a copy of your address delivered at the Atlanta Exposition.

I thank you with much enthusiasm for making the address. I have read it with intense interest, and I think the Exposition would be fully justified if it did not do more than furnish the opportunity for its delivery. Your words cannot fail to delight and encourage all who wish well for your race; and if our colored fellow-citizens do not from your utterances gather new hope and form new determinations to gain every valuable advantage offered them by their citizenship, it will be strange indeed.

Yours very truly,
GROVER CLEVELAND.

BOOKER T. WASHINGTON

NOVEMBER 15

HIGH WINDS

THE Doctor had remarked to me that man, relieved of woman's influence, always rushes off to some place where he can eat with his knife, and immediately sends out pickets to see if there is not a place a little farther on where he can eat with his fingers. I meant to prove, if possible, that this, like some other of the Doctor's generalizations, would not hold water, as we say. I had been for five months just a hundred miles from the refined restrictions, and none of the baser habits of the carnivora had made themselves apparent, so far as I could see. Charlie and I were as scrupulous about the small amenities as two dormice could well be. It is true enough, we had to play the part of scullery maid for ourselves, and come flat-footed down to washing our own dishes and shaking out our own tablecloth; for it is not to be supposed that Griselle could walk over in winter weather just to relieve us of these menial duties. It was just here in the performance of these necessary banalities that we grew to appreciate her extraordinary superiority to them, and, to tell the truth, I think our appreciation of

her had grown to that point where we did not want her to play the part of help.

Speaking for myself, it was interesting to observe how my consideration for her had outstripped the facts of the case, and how entirely oblivious she was of the growth she had attained in my imagination. If she understood clearly that I was an invalid knight errant, playing at rustication, and was to be humored accordingly in all my freaks of isolation, she never betrayed it. She had placed Charlie and me under obligations by the most womanly assistance, but I dared not assume that she would not have done the same for anybody who had taken the cabin and proved himself a gentleman and a harmless neighbor. I had not discovered that this aggravating Florentine rustic, who had volunteered as our handmaiden with such an easy grace of condescension, discovered in me anything out of the usual run of her experience. There was an impregnable impartiality in her kindness that baffled egotism.

But now that our housekeeping had lost her supervision, we had to rely on our moral fortitude, and prove to ourselves that in the performance of a duty we were not to depend upon the allurements. It was a very old task. We were to face the gray days without sunshine; that was all. And the sunshine of Griselle was something more than a mere figure of speech. It was a penetrative and pervasive fact that had gilded the humilities of our home, just as I had seen the sunrise kindle the furrows and emblazon the drudgery

of the fields. Breakfast in a hovel had taken on, when she was there, that kind of sparkle one meets in the early morning before the dew is gone. She simply poured herself over it. A few magic passes in the little kitchen, some kind of sibylline trolling in low tones, and presto, Indian meal came out in golden chunks and was cut up by the alchemist into steaming ingots, and we heaped the butter on it and silently felt that it was driving the shadows out of us. The coffee was never so yellow when we tried our chemistry on it. It would not exhale. We did our best on those mornings, but there was always a little distress of human hurry in it, and we ran against each other and dropped things, and the yellow dog, distressed at the confusion, got between our legs, and I think sometimes we kicked at her. When we arrived at the vital point of sitting down and taking a long breath preparatory to eating, it always seemed that the preparation before and the rehabilitation afterward made the eating a little overestimated. But when Griselle had been there, we sat breathless and saw all the little contemptible trivialities of domesticity fall into line like so many dwarf courtiers, and results danced after her like so many notes under magic fingers, melting into melody.

Three, four days went by, and the Robinson Crusoe thing was beginning to fray itself at the edges. Charlie and the yellow dog, having no manful pride in the matter, betrayed their deprivation shamelessly. Charlie proposed that we

walk over to the homestead, he would like to see Griselle; and the yellow dog, when the confusion was greatest in the mornings, went out sometimes and blew her clarion toward the homestead for help. When we went off for our morning walks, I explained to Charlie that we had started the Robinson Crusoe thing wrong end foremost, and it was that which made it so hard to rectify. "What a terrible thing," I said, "it would have been for Crusoe if he had found a fairy on his island who made everything easy for him."

"Why, how could it be terrible? I should think," said Charlie, "that it would be just scrum."

"I mean that it would be terrible when she went away, and they always go away, Charlie, after spoiling us. We should have begun without one as Crusoe did, and depended on ourselves, and worked out our comfort with our own hands. That's the way brave men do."

"Then what's the good of a woman, anyhow?" asked Charlie.

"Oh, they have to work out their own affairs on their own islands," I said vaguely and conclusively.

So we took our walks away from the Hotchkiss place, and I did my best to make the abstract old mistress fill the void that the concrete maid had evidently left in the affections of the boy and the dog, for it was becoming quite plain to me that children and animals cannot rise to the moral plane of heroic self-abnegation.

Those walks in the sharp November mornings with a child were, I dare say, disciplinary as well as sensuous. There were many chaste revealings in the frosty gallery of the season. Nature had passed in a few weeks from a painter to a sculptor. Her Fortuny trees were changed to Thorvaldsen statues. November on her exhibition days scorns any drapery but that of her own incense. The white flesh of the mænad birches flashed, marble-like, behind the solid junipers. I could see their beautiful limbs glistening far off on the pedestals of the moss, and the hills themselves, only yesterday wrapped in Indian dyes, were gray and naked. It does not take an invalid knight errant long to see that November, like June, is driving the wayward fancies back to woman. I do not wonder that some of the physicists have declared that the atoms themselves are male and female. If ever the amateur worshipper at this outdoor shrine grows restless at the anthropomorphic returns of his fancy to concrete Dryads, and rushes to the poets to escape from the earthly gravitation of his impersonation, he will plunge into a greater labyrinth than before, for the poets all steer their argosies by the sex-magnet. The invincible Florentine maid sails unperturbed through Tasso, and Petrarch, and Dante, just as she sails through Horace. Whenever you can get Fiammetta and Laura and Beatrice out of the transcript or stop the cry for the "lost Lenore," you may go back to the Bassarids of the birch grove and feel that you are androgynous.

Pardon this tangent; the Doctor had only been gone a week, and I could not help thinking of that great actress's advice to an inexperienced and beautiful human crystal that had come to her with her aspirations. "How shall I create something?" she cried. "Go and fall in love," said the actress. (I believe it was Cushman.) Fancy the vestal astonishment of crystal art just in its first congealment. "And would you give that advice to a man if he had come to you?"

"No; men are always in love."

But with a boy for a companion, one has Eros himself along, unsophisticated perhaps by the Grecian myth, and therefore a delightful protection from the seductive ghosts of Nature, and one's stream of tendency. He does not give a passing thought to the Bassarids. He is trying every film of ice to see if it will hold him. He is the real chipmunk amid these eerie dangers. Keep close to him in the morning.

Some curiosity to know if Griselle would not come over as a visitor, now that she did not have to come as a handmaiden, would naturally take possession of me. I would be patient and see. She had professed such a deep interest in Charlie that she would certainly walk over some sunny morning and inquire after him.

I kept this up for a week, expecting every morning to see the Florentine vision breaking softly in the trees. But it did not. I suspect that the yellow dog, supremely indifferent to the principle involved, stole off regularly and had interviews

with the maid. There was an air of satisfaction and placid contentment about her that was suspicious, and I wondered if yellow dogs and astral maids had a Volapük of their own. . . .

However, I enjoyed the situation secretly. Griselle was waiting for me to come first, and I was determined that she should make the advance. There was a soft chuckle in this, because it seemed to be on the edge of flirtation, in spite of all her splendid indifference. Ha, ha! I said to myself —if you were a truly astral maid, you would never have thought of hanging fire in this manner.

When it began to look as if my unchivalrous determination had to give way, there was a great hullabaloo one morning. I believe I had put on a white apron and was trying to do some kind of housework, when Charlie and the yellow dog and the sun all broke out at once. My recollection of it is that I kicked the wet white apron in a wad under the book-shelves, and galloped about to get my smoking-jacket and my air of indifference on, and then sauntered out with a fine carelessness, and there she was, coming down the woody colonnade, looking very trim in a new warm walking-suit, swinging a fragile dress umbrella as a walking-stick, very much as if she had been on Broadway, the yellow dog turning the occasion into an idiotic Saturnalia, giving everything away with the most unpardonable looseness of demeanor.

Griselle's eyes sparkled. The blood was in her cheeks. She was extra aërated by the walk, and

she really outshone, without knowing it, all the Fiammettas and Lauras who are paged and indexed. One or two degrees more of animal frankness, and I would have danced round her like the yellow dog. I strangled my exuberance and said with hospitable dignity, "Good-morning, Miss Hotchkiss, you are quite a stranger—Charlie, behave yourself. Walk inside, please."

Once inside and *vis à vis*, we got out our foils. I sat with my face a little averted, for I did not care to give her the advantage of knowing that I could not help admiring her in her new shape as a visitor. Besides, Charlie was taking irreverent liberties with her, and I did not intend to condone her crafty familiarity with him.

"You see we are as comfortable as mortals can be without woman's society," I said. "Will you take your hat off and stay awhile? Perhaps you can stop to dinner. Charlie, take her umbrella."

She sat there like a handsome pincushion, I thought, for me to stick my absurd observations into, and instead of making any replies let me run on to see how much of a fool I could make of myself. Nothing in the world can be more ridiculous than to use foils with a pincushion.

"I came over," she said, "to bring you this letter. It came last night. Mr. Minnerly brought it up with the empty barrels. I thought it might be important."

As she leaned over to give me the letter, which I saw was from the Doctor, I wondered if it was necessary for her to put on those six-button gloves

and that exquisite little French boot to bring the letter to me. But she went on quite matter-of-fact like, "A week from next Thursday is Thanksgiving, and Gabe thought maybe you would like to eat dinner at the house."

I was about to thank her, when I caught that look in the corner of her eye. I must have stared instead, as if Shakespeare's Beatrice had arrived. The very words danced before my eyes. "I took no more pains for those thanks than you take pains to thank me. If it had been painful, I would not have come."

"Gabe thought so, did he?" I said, beating a kind of mental retreat. "Well, I guess Charlie and I will rough it out together on canned turkey and bottled cranberries, eh,—Charlie?"

I began to think I was the only one with a foil, and that I was brandishing it rather absurdly. "Of course," I said, "it would be pleasanter for you if you had some company on Thanksgiving Day." She must have read underneath my manner that it only needed the faintest of invitations for me to rush headlong to the homestead, but I was determined not to go without it. I was master of the situation, and intended to be as obdurately cruel as the circumstances would warrant.

If she understood this, she did not betray it. "We shall not be without company," she said. "The Doctor is sending us a young gentleman boarder."

I got up, tore open the Doctor's letter, and read it.

"I am sending up another invalid to the homestead. I have given him a letter to you. He will amuse you, and perhaps convince you that a man can be a bigger d— fool than you are, with his health, and that ought to comfort you. He is only twenty-eight or thirty, but he has burst his hoops with too much life. Cultivate him. He will serve as a guide-post. He is good-looking, infernally clever, and trying to be, like yourself, tardily penitent."

I held the letter in my hand and looked at Griselle. She was bent over, purring against Charlie.

"Has the gentleman from the city arrived?"

"No. He is coming this morning."

"I beg your pardon," I said, "of course Gabe thought it would be awkward for him on Thanksgiving Day not to have a city person to talk to. I ought to have been more considerate of Gabe."

"I don't believe Gabe ever thought of that," said Griselle, "and I'm sure that he would not like to interfere with your and Charlie's roughing it."

She said this with a bland, open eye, the corner of which twinkled.

"Nevertheless," I said, "as I am under obligations to Gabe, and he sent you over——"

"But he didn't send me over. I thought your letter might be important. Is it?"

Here the twinkle spread all over her eye.

"Yes—very important, quite urgent, Miss Hotchkiss," I said, "I will go over immediately and see your uncle. Are you going back that way?"

All she said was, "Oh, dear, is it as important as that?"

But her eye discoursed, and as I walked over to the window, she added: "Perhaps you will not feel like giving thanks. Some people don't."

"The only way to determine that," I said, "is to go over at once."

It was one of those clear, crisp November mornings that make all the sluggish corpuscles leap. I could feel the pressure of the blood in my fingertips. Such a morning is both a surprise and a suspense. It is like those circumstances in life which come with a flashing sharpness of peril, and touch all the senses with a new apprehension. We see clearly for a moment through awakening crises. There was an insistent and uncertain west wind blowing. My nerves shrank a little at first, as if there were peril in it. But it blew all that out of me, and I presently felt that this preluding of the cold was another revel. The blasts came like Gargantuan gusts of laughter, and made Griselle hold her hat on with both hands, and it wrapped her frock about her with a satyr's rudeness and a sculptor's skill. But she only laughed, as if heaven were romping with her; and I admired with unspeakable wonder the streaming and fluttering arabesques with which she answered to the wind, blow for blow, grace against rudeness, converting the jolly old beast into a willing artist, as if beauty after all had more resisting power than strength. The fact is, beauty was better acquainted with the marauder than I was. Her

resiliency gave way to his bluster, while I planted my feet wide apart and braced myself against him, making him howl with derision at my Ajax defiance. It was a field-day with the elements, and they were playing a lusty game of atmospheric bowls, in which the robust natures joined; and I have to confess that I for the first time was taught so to regard it by the dog, the boy, and the maiden —each one of them coming into the wrestle with a responsive exultation that was new to me.

When we reached the brow of the hill where there was a fringe of leafless timber, we stood awhile to see an entirely new sport that I had never dreamed of. It was the collie winds shepherding the dead leaves. Whew, with what mad sportiveness they went at it! Along the edge of the timber the whole flock had been herded in an enormous bank, and there they leapt and danced with restless mischief, in an invisible pen, every one of them quivering with a desire to escape, and the dogs of the air baying at them with shrill delight, and racing after them as they broke loose and went streaming out like a flight of birds, and rising in riotous swirls, to round them all up and land them back again pantingly for a fresh dash.

Into this charivari the dog threw herself with what to us was reckless spontaneity. The wind blew her sideways, as she tried to obey the pack above, bent down her tiller, so that she could not make short turns, but she kept pace somehow with the cohorts, sometimes lost entirely to view;

and coming back along the home stretch to disappear utterly in the great bank, where we heard her muffled barking, and occasionally saw her tail sticking out and working like a semaphore. While we stood there, not more than half a score of the million leaves got away into utter freedom, and it was absurd to see how little they knew what to do with their freedom when they obtained it. The silly things tried to roost in the trees, as they had seen the birds do, and the sullen old limbs shook them off and seemed to say to them, "Oh, be quiet; when you have seen as much of this as I have, you will not get into such a twitter over it." I had seen the same thing among human beings who were all rounded up the same way by invisible forces; but, of course, it did not occur to me then that it would have made a good Addisonian article for the *Spectator*.

As we came over the crest into the wood, the revel went on above us. We could see the tops of the oaks and chestnuts over our heads bending and swaying and writhing, and here and there a stray leaf was swirling away high up in solitary freedom. We had come out of the game into gray peace with "sunny spots of greenery," where the moss was still lush, and Griselle sat down on the root of a beech tree, and smilingly pretended to adjust the awryness of Charlie's hair and apparel; but as she kept him in front of her, I suspected that she wished to adjust herself, so I walked in another direction, and bawled out a stave of "The Brave Old Oak," one of Charlie's

favorite songs, while he, with the example of the wind still before him, tried to get her to bowl after him as if he were a leaf.

Give any man of my age trees enough, I care not what the season may be, and in half an hour he will create a Rosalind to fit them, and if he has a jack-knife, he will carve her name in the bark. I suppose Nature is always trying to be Shakespearian, even in her sly moments; certainly it looks like it to a man of sensibility, and it is in her interludes that she approaches nearest to her human master. Always Shakespeare stepped out of the gusts of human passion to lilt. You feel his muscles relax and his wing unfold. It is when his muse pushes the playwright aside and touches the strings herself that you listen hushed. The gusts go by overhead, and he stops before Duncan's castle to pay a tribute to the "temple-haunting martlet," or drags Hamlet out of his whirlwind to the window to eulogize the "brave o'erhanging firmament."

De Quincey spent a great deal of analytic talent upon the interruption of "the knocking at the gate" in Macbeth, as if it were unique. But there is not a tragedy of Shakespeare's in which the winds do not hold their breath while he taps on the windows of your soul. These little interludes "have nothing to do with the case" in a dramatic sense. They are the divine irrelevance of Nature herself who moves by surprises and not by precedent. . . .

J. P. Mowbray.

INDIAN SUMMER

THERE are some laggard days in November that have been left behind by the autumnal procession. They are wayward, dilatory, irrelevant days, and come in the rear of the retreating season, like indolent nymphs that, dressed for the nuptials, only arrived for the funeral, and could not abandon their voluptuous moods. They wear their bridal veils, and look at us reminiscently through clouds of mist. These beautiful, dreamy days appear to have been thrown off somewhere like fragments by the revolving August, and they come along like the Leonids, and as softly disappear. We call them the Indian summer.

Sometimes, when there is a group of them hand in hand, they re-create for us in a brief way and vaporously the delights of the early fall, as if the atmosphere had a memory and could, like ourselves, summon lost hours. They blow zephyrously from the west and south; bring masquerading showers, amateurish, with mimetic flashes and imitative peals, that remind you of the children playing at Shakespearian declamation.

It is interesting to observe how these calendar sirens beguile animate and inanimate things, here and there. Always there will be a robin or two that make their appearance, and try to get up a nidifying twitter. They are the unconventional fellows that probably laughed to scorn the absurd migratory instincts of the common flock, and rejected all the worn-out traditions of winter and the

illusions of another and warmer clime. Fine, rationalistic birds these, that are not moved by vague intuitions, but wait for the evidence of the senses, and a great deal of exultant, self-satisfied peeping and "chortling" they do when this mirage of the Indian summer hangs in the air.

There are similarly disposed peach and apple trees scattered about, that show independence of tradition in their own way. They break out in blossom in November, and do their best to load the air with a spring perfume. They probably think (there is no other word but "think" for me to use when speaking of a tree's volitions) that the curious observers are admiring their independence, and never for a moment suspect that those observers are regarding them as "freaks." Charlie says he saw a woodchuck sitting on his haunches under an apple tree, with a winter apple in his paws, eating it, kangaroo fashion, in this sympathetic sunshine, instead of attending to his ordained hibernating business; and as I sat at my table, the warm ray stirred some flies and wasps out of obscurity into crawling and buzzing impertinence.

For all I know, Nature may be a humorist and have her Mark Twain moods. I dislike, however, to think of her as a practical joker. It invites the suspicion that one has been reading Heine, and taken him seriously. And yet, when Nature wrung the neck of the robin she had beguiled, and ravaged the peach tree ruthlessly, scattering its confident blossoms and freezing its

misplaced sap with sardonic sport, I thought I detected an Aristophanic laugh.

Nature, I am forced to confess, is no laughing matter to the man who dares to consider. (To considerate is to look to the stars. To desiderate is to want the earth.) I have a haunting recollection that Goethe somewhere says that the severity of Nature is an exact counterpart of the severity of the Jewish Jehovah. But, whether he meant that the Jews got their God out of the terrors of the universe, or meant only that physical facts corroborate what the Jews held to be revelation—I do not at this moment know. But this I know. It will not do to come to the measurement of the great scheme with one's sensibilities only. There are some vast chasms in the universe, for which our nerves have no plummets. They swim with *ignes fatui* that oppress a Heine, but that, to the brave vision of a Martineau or a Pressensé, open like the milky way, and disclose worlds.

As a rule, a man does not look askance at his sensibilities till he passes his fortieth year, and then he begins to perceive that he has Indian summers in his bones, and does not quite know if he at times be not separated from his season. These lassitudes of maturity, when a man parts his hair in the middle, but exposes the frost on his temples, and mistakes the harking back of the senses for a new season, are his Indian summers. He ougth to be very wary of them. His imagination is very apt to break out in blossom, and his recollections twitter and peep, as if winter were a myth or a

mere creed. You see that intimacy with outdoors has its introspections and suspicions. Even a hysterical peach tree sets you pondering. Given a few pulses of the convalescence that abides in the external world, and I do not see how a man in a hut can help becoming more or less of a Thoreau or a Montaigne—not that they are at all alike, for dear old Montaigne always reminds me of a large cup of English breakfast tea, in which milk and water make copiousness take the hue of stimulation.

Nevertheless, there was the amber day, calling with an imitative croon, very much like a dowager trying a lullaby. One must dance like a cobra to these zithers, whether he will or not. Charlie and I set out for one of those indeterminable rambles which were always deliciously like reading Henry James, for they led nowhere, but enticed us with the suave glory of going.

The atmosphere was like a great piece of copal, its brilliancy slightly thickened to a slumberous translucence; that kind of voluptuousness that you have felt but not seen in Stamboul coming through aggravating veils. The air was like children's kisses and as sweetingly cogent as a mother's prayer is to an infant that does not understand one word of it. There was a tantalizing humid balm in it that suggested rainbows. Some involutions of smoke over distant fields, where the brush was burning, refused to leave the earth and hung in vaporous flirtation about the figurante hills. A few far-off crows, low down, swam like

motes in our eyes, and where the western horizon rounded itself in a curved sky-line against a specially deep gap of distance, there was a reflected light as if from a hidden sea. I felt sure the waves were curling there on sandy beaches, and be hanged to the geography. I said to myself:—

"Though inland far we be,
Our souls have sight of that immortal sea."

The hours on such mornings are noiseless. The unctuous sunshine seems to lubricate time itself, and the diurnal machinery makes no sound. The ongoing nymphs are softly sandalled. Now and then one trips in the dead leaves, and you hear a sly stir, as if she had swept her drapery up, but you see nothing, and if you listen for a footfall—only the low breathing of the drowsy earth and a cricket here and there ticking the transitions.

Neither the boy nor the yellow dog could understand why I should sit down and moon over this. One of them had a neighbouring butternut tree in his eye, and could not for the life of him see why we should stop and keep still, when one could throw sticks and stones into the trees at the crows' nests, and run his hands diligently under the dead leaves for the butternuts. The other member of the group stood with her tail slightly curled and vibratory with expectation, and one paw held up tentatively, as if this idle suspense could not last much longer. Both of them had more resisting power than I had. At

all events, they were not burdened with similitudes, and as a consequence could radiate the influences instead of absorbing them as I did, and rolling them over under my tongue. To them the conditions were sufficient unto themselves. To me they were inadequate, like a wandering melody that does not reach the keynote. Then it was that Griselle appeared, coming over the rustic field, glinting between the cedars, now lost behind the clumps, and now fluttering out nearer on, her courier gladness coming ahead of her, and waking yaps and yahoos and giving even me a rising pulse. Charlie and the dog took it as part of the morning's happenings, while I, miserable culprit that I am, knew that she would come that way.

Some years have gone by since that Indian summer morning, but I am unable to say, after all that has intervened, that I should have been ashamed of myself. You see that the man trained to study, and if possible to "do," the other fellow, is baffled when he comes to take a hand at doing himself. The other fellow presents the advantage of always being in the singular, whereas there are two or three of yourselves that take you in relays. But, to tell the truth, I do not know that there was any moral aspect of the case presented to the group of me. I probably ambled collectively very much like the yellow dog. As I bring back the circumstances in all their dreamy cajolement, I appear to have given way to the evanescent enchantment more like an instinctive

goat than a composite and calculating fellow. To be able to feel again at forty-four that elation of the senses which belongs to youth; to believe once more that everything comes your way because you want it, and to spin all the realities that swim before you into ideal tissues,—this is to become intoxicated with one's own blood, and once you begin to reel with that old ichor of the gods, you no longer are able to see that you are in one world, and the deceptive circumstances in another.

The boy and the dog ran to meet Griselle as if even they had an intuition that she completed the tune that the morning was trying to sing, and they danced round her with what, centuries ago, was called a "glad noise." She stood a moment with her dress lifted and her head up, accepting the fantastic homage as a matter of course, but trying to look astonished that she should have encountered us. Where she was going, or why she should be going at that particular hour, I do not to this day know. When these things are arranged for us by a benign morning, why ask questions? My impression at the time was that the hour could no more help flowering into Griselle than a turn of the earth can help bringing the sunrise; and after that, anything was possible. If the birches tried to make triumphal arches for her as she passed under, and the dotard oaks pulled the few leaves they had left over their bald heads as she leaned against their trunks, it was all as probable and natural as anything can be in

a dream. I was not even surprised when, as she was looking for sweet-flag along the edge of a marsh, the vapours, in league with the sun, tried to make halos and spin them round her jaunty Scotch cap. I accepted the girl implicitly as part of the *mise en scène*, but as one in dreams often has a lurking suspicion that it is a dream, I found myself at times saying, "Go slow, old fellow, you are under a spell." It would have astonished her, I dare say, if she could by some necromancy have seen the several of me whispering and consulting and comparing notes, like the conspirators in a comic opera. I said, "Easy, easy, my friend" (fancy one calling himself his friend; this is the meridian of moon madness), "she is only a comely rustic; you are spending a fortune of fancies on her. If you cannot be reasonable, at least be economical." But such bleak considerations fell like the butternuts and were lost in the leaves.

There was an echo somewhere in the woods, and we rang all the changes on it. I shouted "Griselle" at the top of my voice, to hear the taunt come back "sell, sell." But even that monitory sibyl did not move me. Wrought upon by the Indian incantation, I refused to reflect and only exulted.

It must be a very white magic that can so whelm a man and make the various trivialities of a day's vagabondage take on such hues and melt so sunningly into illusions. I called her Griselle with an easy zest, as if my mouth were a new

beaker, and the word had new bubbles on its brim. It is interesting to watch a young tenderness begin to walk, especially if it has been creeping around for months in the dark.

She came and sat down beside me, flushing and radiant, on a buttonball trunk that the lightning had felled during the summer, and the wounds of which had been covered by a Samaritan creeper. She was not a foot away from me. I had felt her fan the warm odorous air, loaded with the burnt incense of the leaves, as she came toward me, and yet I was suddenly conscious of some kind of chasm between us that no words I could think of would bridge. In the first place, these languorous episodes have no vocabulary—only barks, and yaps, and peeps. I think the Indian summer would have us sit mute and breathe hard. It certainly does its best, when you pass the vestibule, to inebriate you with strange distillations. I have tasted the calamus across several years.

"It is a beautiful and dreamy day," I said platitudinously enough. "But it cannot be half so beautiful to you, who are familiar with Nature, as to me. I have been in a sort of Oriental swoon ever since I came out."

"It's a weather-breeder, according to Uncle Gabe," said Daphne, with her two hands at the back of her hair.

"It reminds me of a day I spend at Capri, and ate raspberries, and white figs, and drank wine that smelled of violets. It is a magical isle; one can never get it out of his memory."

"And this Indian summer reminds you of it, you say?"

"Why, yes. I met a beautiful woman there."

"And she died, didn't she?"

"No—she's alive yet. I met her in my fancy."

"Oh. Gabe says there's a nor'easter coming to fill up the ponds. I guess this is the last of the pleasant days."

"I hope not," I said. "Only the last of the Indian summer. After all, the weather has very little to do with one's feelings."

And then there came a soft sigh from the marsh, with the floss of the cattails spinning in it, and it seemed to say to me, reproachfully, "What a liar you are." J. P. MOWBRAY.

THE CULPRIT FAY

'TIS the middle watch of a summer's night,—
The earth is dark, but the heavens are bright;
Naught is seen in the vault on high
But the moon, and the stars, and the cloudless sky,
And the flood which rolls its milky hue,
A river of light on the welkin blue.
The moon looks down on old Cro'nest;
She mellows the shades on his shaggy breast,
And seems his huge gray form to throw
In a silver cone on the wave below.
His sides are broken by spots of shade,
By the walnut bough and the cedar made;
And through their clustering branches dark
Glimmers and dies the firefly's spark,—

Like starry twinkles that momently break
Through the rifts of the gathering tempest's rack.

'T is the hour of fairy ban and spell:
The wood-tick has kept the minutes well;
He has counted them all with click and stroke
Deep in the heart of the mountain-oak,
And he has awakened the sentry elve
  Who sleeps with him in the haunted tree,
To bid him ring the hour of twelve,
  And call the fays to their revelry;
Twelve small strokes on his tinkling bell
('Twas made of the white snail's pearly shell):
"Midnight comes, and all is well!
Hither, hither wing your way!
'Tis the dawn of the fairy-day."

They come from beds of lichen green,
They creep from the mullein's velvet screen;
  Some on the backs of beetles fly
From the silver tops of moon-touched trees,
  Where they swung in their cobweb hammocks high,
And rocked about in the evening breeze;
  Some from the hum-birds' downy nest,—
They had driven him out by elfin power,
  And, pillowed on plumes of his rainbow breast,
Had slumbered there till the charmèd hour;
  Some had lain in the scoop of the rock,
With glittering ising-stars inlaid;
  And some had opened the four-o'clock,

And stole within its purple shade.
  And now they throng the moonlight glade,
Above, below, on every side,—
  Their little minim forms arrayed
In the tricksy pomp of fairy pride!

They come not now to print the lea,
In freak and dance around the tree,
Or at the mushroom board to sup,
And drink the dew from the buttercup:
A scene of sorrow waits them now,
For an ouphe has broken his vestal vow;
He has loved an earthly maid,
And left for her his woodland shade;
He has laid upon her lip of dew,
And sunned him in her eye of blue,
Fanned her cheek with his wing of air,
Played in the ringlets of her hair,
And, nestling on her snowy breast,
Forgot the lily-king's behest.
For this the shadowy tribes of air
  To the elfin court must haste away;
And now they stand expectant there,
  To hear the doom of the culprit fay.

The throne was reared upon the grass,
Of spice-wood and of sassafras;
On pillars of mottled tortoise-shell
  Hung the burnished canopy,—
And o'er it gorgeous curtains fell
  Of the tulip's crimson drapery.

The monarch sat on his judgment-seat,
  On his brow the crown imperial shone,
The prisoner fay was at his feet,
  And his peers were ranged around the throne.
He waved his sceptre in the air,
  He looked around and calmly spoke;
His brow was grave and his eye severe,
  But his voice in a softened accent broke·

"Fairy! fairy! list and mark:
Thou hast broke thine elfin chain;
Thy flame-wood lamp is quenched and dark,
  And thy wings are dyed with a deadly stain,—
Thou hast sullied thine elfin purity
  In the glance of a mortal maiden's eye;
Thou hast scorned our dread decree,
  And thou shouldst pay the forfeit high.
But well I know her sinless mind
  Is pure as the angel forms above,
Gentle and meek, and chaste and kind,
  Such as a spirit well might love.
Fairy! had she spot or taint,
Bitter had been thy punishment:
Tied to the hornet's shardy wings;
Tossed on the pricks of nettles' stings;
Or seven long ages doomed to dwell
With the lazy worm in the walnut-shell
Or every night to writhe and bleed
Beneath the tread of the centipede;
Or bound in a cobweb-dungeon dim,
Your jailer a spider, huge and grim,

Amid the carrion bodies to lie
Of the worm, and the bug, and the murdered fly:
These it had been your lot to bear,
Had a stain been found on the earthly fair.
Now list, and mark our mild decree,—
Fairy, this your doom must be:

"Thou shalt seek the beach of sand
Where the water bounds the elfin land;
Thou shalt watch the oozy brine
Till the sturgeon leaps in the bright moonshine,
Then dart the glistening arch below,
And catch a drop from his silver bow.
The water-sprites will wield their arms
  And dash around, with roar and rave,
And vain are the woodland spirits' charms;
  They are the imps that rule the wave.
Yet trust thee in thy single might:
If thy heart be pure and thy spirit right,
Thou shalt win the warlock fight.

"If the spray-bead gem be won,
  The stain of thy wing is washed away;
But another errand must be done
  Ere thy crime be lost for aye:
Thy flame-wood lamp is quenched and dark,
Thou must re-illume its spark.
Mount thy steed, and spur him high
To the heaven's blue canopy;
And when thou seest a shooting star,
Follow it fast, and follow it far,—

The last faint spark of its burning train
Shall light the elfin lamp again.
Thou hast heard our sentence, fay;
Hence! to the water-side, away!"

The goblin marked his monarch well;
  He spake not, but he bowed him low,
Then plucked a crimson colen-bell,
  And turned him round in act to go.
The way is long, he cannot fly,
  His soilèd wing has lost its power,
And he winds adown the mountain high,
  For many a sore and weary hour.
Through dreary beds of tangled fern,
Through groves of nightshade dark and dern,
Over the grass and through the brake,
Where toils the ant and sleeps the snake;
  Now o'er the violet's azure flush
He skips along in lightsome mood;
  And now he thrids the bramble-bush,
Till its points are dyed in fairy blood.
He has leaped the bog, he has pierced the brier,
He has swum the brook, and waded the mire,
Till his spirits sank, and his limbs grew weak,
And the red waxed fainter in his cheek.
He had fallen to the ground outright,
  For rugged and dim was his onward track,
But there came a spotted toad in sight,
  And he laughed as he jumped upon her back;
He bridled her mouth with a silkweed twist,
  He lashed her sides with an osier thong;

And now, through evening's dewy mist,
  With leap and spring they bound along,
Till the mountain's magic verge is past,
And the beach of sand is reached at last.

The elfin cast a glance around,
  As he lighted down from his courser toad,
Then round his breast his wings he wound,
  And close to the river's brink he strode;
He sprang on a rock, he breathed a prayer,
  Above his head his arms he threw,
Then tossed a tiny curve in air,
  And headlong plunged in the waters blue.

Up sprung the spirits of the waves
From the sea-silk beds in their coral caves;
With snail-plate armor, snatched in haste,
They speed their way through the liquid waste;
Some are rapidly borne along
On the mailèd shrimp or the prickly prong;
Some on the blood-red leeches glide,
Some on the stony star-fish ride,
Some on the back of the lancing squab,
Some on the sideling soldier-crab;
And some on the jellied quarl, that flings
At once a thousand streamy stings;
They cut the wave with the living oar,
And hurry on to the moonlight shore,
To guard their realms and chase away
The footsteps of the invading fay.

Fearlessly he skims along,
His hope is high, and his limbs are strong;

He spreads his arms like the swallow's wing,
And throws his feet with a frog-like fling;
His locks of gold on the waters shine,
  At his breast the tiny foam-bees rise,
His back gleams bright above the brine,
  And the wake-line foam behind him lies.
But the water-sprites are gathering near
  To check his course along the tide;
Their warriors come in swift career
  And hem him round on every side;
On his thigh the leech has fixed his hold,
The quarl's long arms are round him rolled,
The prickly prong has pierced his skin,
And the squab has thrown his javelin;
The gritty star has rubbed him raw,
And the crab has struck with his giant claw;
He howls with rage, and he shrieks with pain,
He strikes around, but his blows are vain;
Hopeless is the unequal fight,
Fairy! naught is left but flight.

  He turned him round, and fled amain,
With hurry and dash, to the beach again;
He twisted over from side to side,
And laid his cheek to the cleaving tide;
The strokes of his plunging arms are fleet,
And with all his might he flings his feet,
But the water-sprites are round him still,
To cross his path and work him ill.
They bade the wave before him rise;
They flung the sea-fire in his eyes;

And they stunned his ears with the scallop-stroke,
With the porpoise heave and the drum-fish croak.
O, but a weary wight was he
When he reached the foot of the dogwood-tree.

Soon he gathered the balsam dew
  From the sorrel-leaf and the henbane bud;
Over each wound the balm he drew,
  And with cobweb lint he stanched the blood.
The mild west-wind was soft and low,
It cooled the heat of his burning brow;
And he felt new life in his sinews shoot,
As he drank the juice of the calamus-root;
And now he treads the fatal shore
As fresh and vigorous as before.

He cast a saddened look around;
  But he felt new joy his bosom swell,
When, glittering on the shadowed ground,
  He saw a purple muscle-shell;
Thither he ran, and he bent him low,
He heaved at the stern and he heaved at the bow,
And he pushed her over the yielding sand
Till he came to the verge of the haunted land.
She was as lovely a pleasure-boat
  As ever fairy had paddled in,
For she glowed with purple paint without,
  And shone with silvery pearl within;
A sculler's notch in the stern he made,
An oar he shaped of the bootle-blade;
Then sprung to his seat with a lightsome leap,
And launched afar on the calm, blue deep.

The imps of the river yell and rave.
They had no power above the wave;
But they heaved the billow before the prow,
  And they dashed the surge against her side,
And they struck her keel with jerk and blow,
  Till the gunwale bent to the rocking tide.

Onward still he held his way,
Till he came where the column of moonshine lay,
And saw beneath the surface dim
The brown-backed sturgeon slowly swim;
Around him were the goblin train,—
But he sculled with all his might and main,
And followed wherever the sturgeon led,
Till he saw him upward point his head;
Then he dropped his paddle-blade,
And held his colen-goblet up
To catch the drop in its crimson cup.

With sweeping tail and quivering fin
  Through the wave the sturgeon flew,
And, like the heaven-shot javelin,
  He sprung above the waters blue.
Instant as the star-fall light
  He plunged him in the deep again.
But he left an arch of silver bright,
  The rainbow of the moony main.
It was a strange and lovely sight
  To see the puny goblin there;
He seemed an angel form of light,
  With azure wing and sunny hair,
  Throned on a cloud of purple fair,

Circled with blue and edged with white
And sitting, at the fall of even,
Beneath the bow of summer heaven.

A moment, and its lustre fell;
  But ere it met the billow blue
He caught within his crimson bell
  A droplet of its sparkling dew!—
Joy to thee, fay! thy task is done,
Thy wings are pure, for the gem is won,—
Cheerly ply thy dripping oar,
And haste away to the elfin shore.

He turns, and, lo! on either side
The ripples on his path divide;
And the track o'er which his boat must pass
Is smooth as a sheet of polished glass.
Around, their limbs the sea-nymphs lave,
  With snowy arms half swelling out,
While on the glossed and gleamy wave
  Their sea-green ringlets loosely float.
They swim around with smile and song;
  They press the bark with pearly hand,
And gently urge her course along
  Toward the beach of speckled sand,
  And, as he lightly leaped to land,
They bade adieu with nod and bow;
  Then gayly kissed each little hand,
And dropped in the crystal deep below.

A moment stayed the fairy there;
He kissed the beach and breathed a prayer;

Then spread his wings of gilded blue,
And on to the elfin court he flew.

He put his acorn helmet on;
It was plumed of the silk of the thistle-down;
The corselet plate that guarded his breast
Was once the wild bee's golden vest;
His cloak, of a thousand mingled dyes,
Was formed of the wings of butterflies;
His shield was the shell of a lady-bug queen,
Studs of gold on a ground of green;
And the quivering lance which he brandished bright
Was the sting of a wasp he had slain in fight.
Swift he bestrode his firefly steed;
He bared his blade of the bent-grass blue;
He drove his spurs of the cockle-seed,
And away like a glance of thought he flew
To skim the heavens, and follow far
The fiery trail of the rocket-star.

Up to the vaulted firmament
His path the firefly courser bent,
And at every gallop on the wind
He flung a glittering spark behind;
He flies like a feather in the blast
Till the first light cloud in heaven is past.
But the shapes of air have begun their work,
And a drizzly mist is round him cast;
He cannot see through the mantle murk;
He shivers with cold, but he urges fast;

Through storm and darkness, sleet and shade,
He lashes his steed, and spurs amain,—
For shadowy hands have twitched the rein,
And flame-shot tongues around him played,
And near him many a fiendish eye
Glared with a fell malignity,
And yells of rage, and shrieks of fear,
Came screaming on his startled ear.

His wings are wet around his breast,
The plume hangs dripping from his crest,
His eyes are blurred with the lightning's glare,
And his ears are stunned with the thunder's blare.
But he gave a shout, and his blade he drew,
He thrust before and he struck behind,
Till he pierced their cloudy bodies through,
And gashed their shadowy limbs of wind.

Up to the cope careering swift,
In breathless motion fast,
Fleet as the swallow cuts the drift,
Or the sea-roc rides the blast,
The sapphire sheet of eve is shot,
The spherèd moon is past,
The earth but seems a tiny blot
On a sheet of azure cast.
O, it was sweet, in the clear moonlight,
To tread the starry plain of even!
To meet the thousand eyes of night,
And feel the cooling breath of heaven!
But the elfin made no stop or stay
Till he came to the bank of the Milky Way;

Then he checked his courser's foot,
And watched for the glimpse of the planet-shoot.

Sudden along the snowy tide
  That swelled to meet their footsteps' fall,
The sylphs of heaven were seen to glide,
  Attired in sunset's crimson pall;
Around the fay they weave the dance,
  They skip before him on the plain,
And one has taken his wasp-sting lance,
  And one upholds his bridle-rein;
With warblings wild they lead him on
To where, through clouds of amber seen,
Studded with stars, resplendent shone
  The palace of the sylphid queen.
Its spiral columns, gleaming bright,
Were streamers of the northern light;
Its curtain's light and lovely flush
Was of the morning's rosy blush;
And the ceiling fair that rose aboon,
The white and feathery fleece of noon.

But, O, how fair the shape that lay
  Beneath a rainbow bending bright!
She seemed to the entrancèd fay
  The loveliest of the forms of light.

"Lady," he cried, "I have sworn to-night,
On the word of a fairy knight,
To do my sentence-task aright;
My honor scarce is free from stain,—
I may not soil its snow again;

Betide me weal, betide me woe,
Its mandate must be answered now."
Her bosom heaved with many a sigh,
The tear was in her drooping eye;
But she led him to the palace gate,
  Ane called the sylphs who hovered there,
And bade them fly and bring him straight,
  Of clouds condensed, a sable car.
With charm and spell she blessed it there,
From all the fiends of upper air;
Then round him cast the shadowy shroud,
And tied his steed behind the cloud;
And pressed his hand as she bade him fly
Far to the verge of the northern sky,
For by its wane and wavering light
There was a star would fall to-night.

The star is yet in the vault of heaven,
  But it rocks in the summer gale;
And now 'tis fitful and uneven,
  And now 'tis deadly pale;
And now 'tis wrapped in sulphur-smoke,
  And quenched is its rayless beam;
And now with a rattling thunder-stroke
  It bursts in flash and flame.
As swift as the glance of the arrowy lance
That the storm-spirit flings from high,
The star-shot flew o'er the welkin blue,
  As it fell from the sheeted sky.
As swift as the wind in its train behind
  The elfin gallops along:

The fiends of the clouds are bellowing loud,
  But the sylphid charm is strong;
He gallops unhurt in the shower of fire,
  While the cloud-fiends fly from the blaze;
He watches each flake till its sparks expire,
  And rides in the light of its rays.
But he drove his steed to the lightning's speed,
  And caught a glimmering spark;
Then wheeled around to the fairy ground,
  And sped through the midnight dark.

* * * * *

Ouphe and goblin! imp and sprite!
  Elf of eve! and starry fay!
Ye that love the moon's soft light,
  Hither,—hither wend your way;
Twine ye in a jocund ring,
  Sing and trip it merrily,
Hand to hand, and wing to wing,
  Round the wild witch-hazel tree.

Hail the wanderer again
  With dance and song, and lute and lyre;
Pure his wing and strong his chain,
  And doubly bright his fairy fire.
Twine ye in an airy round,
  Brush the dew and print the lea;
Skip and gambol, hop and bound,
  Round the wild witch-hazel tree.

But hark! from tower to tree-top high,
  The sentry-elf his call has made;
A streak is in the eastern sky,
  Shapes of moonlight! flit and fade!

The hill-tops gleam in morning's spring.
The skylark shakes his dappled wing,
The day-glimpse glimmers on the lawn,
The cock has crowed, and the fays are gone.

JOSEPH RODMAN DRAKE.

END OF VOLUME XXI